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Cedar Walton: an Analytical Study of His Improvisational Style Through Selected Transcriptions

Katherine Lee Skinner

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CEDAR WALTON: AN ANALYTICAL STUDY OF HIS
IMPROVISATIONAL STYLE THROUGH
SELECTED TRANSCRIPTIONS

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Katherine Lee Skinner

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Accepted by the Doctoral Committee

Dana Landry, M.M., Research Advisor

David Caffey, M.M., Committee Member

Jim White, M.A., Committee Member

Connie Stewart, Ph.D., Faculty Representative

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Accepted by the Graduate School

Linda L. Black, Ed.D.
Associate Provost and Dean
Graduate School and International Admissions

ABSTRACT

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This study examines five transcriptions of performances by Cedar Walton, one of the iconic hard bop jazz pianists in the 20th and 21st centuries. The transcriptions analyzed are improvised solos recorded between 1964 and 2001 and include the following songs: “Pensativa,” “Rhythm-a-Ning,” “Bremond’s Blues,” “Jacob’s Ladder,” and “I’m Not So Sure.” They have been examined for common elements and threads in Walton’s playing, specifically addressing rhythm, harmony, and melody. These devices are also discussed in the context of bebop and hard bop, and observations have been made about the differences in his improvisation depending on the genre of jazz he is playing. Musical examples and definitions of jazz terminology are included throughout the study to help demonstrate Walton’s various approaches, which largely include devices used to create tension and release, and to build a sense of forward motion. The detailed analysis of these transcriptions provides a bank of useful information about Walton’s signature style and unique sound.

DEDICATION

To Josh and Thad

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TABLE OF CONTENTS

CHAPTER

I.	INTRODUCTION.....	1
	Biographical Sketch.....	1
	Purpose.....	23
	Scope and Limitations.....	24
	Review of Related Literature.....	25
	Methodology.....	27
II.	RHYTHMIC DEVICES.....	29
	Rhythmic Repetition.....	34
	Rhythmic Displacement.....	43
	Syncopation.....	48
III.	HARMONIC DEVICES.....	52
IV.	MELODIC LANGUAGE.....	68
	Bebop Vocabulary.....	68
	Blues.....	89
	Comping and Composition.....	95
V.	CONCLUSION.....	100
	BIBLIOGRAPHY.....	103
	APPENDIX A – CHORD NOMENCLATURE.....	108
	APPENDIX B – DISCOGRAPHY.....	110
	APPENDIX C – TRANSCRIPTIONS.....	112
	APPENDIX D – INSTITUTIONAL REVIEW BOARD APPROVAL.....	138

CHAPTER I

INTRODUCTION

Biographical Sketch

“I didn’t want to be a star, so to speak, I wanted to be skilled in the background.” In an interview with A.B. Spellman, Cedar Walton reflects on his first time hearing Hank Jones perform live, and the desire to be a musician that he gained from watching that performance.¹ Walton was born in Dallas, Texas on Jan. 17, 1934 into a home where music was a prominent fixture. He was exposed to a variety of musical styles, including jazz, from a very young age. He recalled: “when I was six, seven and eight, we were into the 1940s and I remember the Nat King Cole Trio were very popular. And I just used to listen and wonder, how did you get that?”² Walton’s mother, Ruth, was a classical pianist and helped encourage and shape him as a young musician. She gave him piano lessons and took him to hear pianists like Art Tatum and Thelonious Monk.³ He was inspired by these live performances and was spurred to compose his own songs at home, despite his mother insisting he learn to read

¹ A.B. Spellman, “NEA Jazz Masters: Interview with Cedar Walton,” <https://www.youtube.com/watch?v=ALpdzvYNSh4> (2010) accessed 27 September 2016.

² Derek Ansell, “Cedar Walton Talks to Derek Ansell,” *Jazz Journal International* 58/6 (June 2005), 6.

³ Unknown Author, “Cedar Walton,” <http://www.telegraph.co.uk/news/obituaries/culture-obituaries/music-obituaries/10255554/Cedar-Walton.html> (2013), accessed 18 March 2016.

music. He recalled that “she couldn’t play one note without music, and I played all my notes without music.”⁴ When she took him to hear Hank Jones play in concert, she pointed out “even though they don’t have music up there, they still know how to read.”⁵ Walton preferred writing his own songs and while doing so his mother would call out to him from across the house, asking if he was “making up songs again.”⁶

As he grew older, he spent many hours listening to recordings of his favorite jazz musicians and learning from them. In high school, he played in the marching band with David “Fathead” Newman (who would also go on to have a significant career as a jazz musician); Walton played the clarinet and the glockenspiel in the band and (referring to the glockenspiel) he said: “I was at the head of the band. You could hear this damn thing even in a big football stadium.”⁷ Walton attributed his sense of time and rhythm to the experience of playing in a marching band.

After graduating high school, Walton attended Dillard University in New Orleans for a brief time before moving to Denver, Colorado, and becoming a

⁴ A.B. Spellman, “NEA Jazz Masters: Interview with Cedar Walton,” <https://www.youtube.com/watch?v=ALpdzvYNSH4> (2010), accessed 27 September 2016.

⁵ Michael Mwenso, “Michael Mwenso Interviews Cedar Walton,” youtube video clip, https://www.youtube.com/watch?v=ddppPVh_5kY (2012), accessed 2 October 2016.

⁶ William Yardley, “Cedar Walton, Pianist and Composer, Dies at 79,” <http://www.nytimes.com/2013/08/21/arts/music/cedar-walton-pianist-and-composer-dies-at-79.html?adxnnl=1&adxnnlx=1386798234-m9qDE6bMlcVW++St+uJUKQ> (2013), accessed 18 Mar 2016.

⁷ Ethan Iverson, “Interview with Cedar Walton,” <http://dothemath.typepad.com/dtm/interview-with-cedar-walton.html> (2010), accessed 20 March 2016.

student at the University of Denver. He studied composition and music education there, and although he never had the desire to become a teacher, pursuing a music education degree was an easy way for musicians to study at a university. After having a semester of what he called “practice teaching” in a classroom, Walton knew education wasn’t the career path he wanted.⁸ The move to Denver was an integral one in his music career because it gave him many opportunities to perform in the historic Five Points neighborhood (nicknamed the Harlem of the West) that was home to many jazz clubs dating back to the 1920s.⁹ While in school, he formed a piano trio that worked steadily in the area. One of the venues – called Lil’s After Hours¹⁰ – where the group played was frequented by jazz greats who were passing through town on tour; individuals who would often come in to eat food, listen to the music, and sit in with the band. Walton’s trio had the opportunity to play with John Coltrane, Charlie Parker, Dizzy Gillespie and many others. Walton tells a story of Parker sitting in with his band:

Wherever he went, he’d say “Can I sit in with you fellas?” He had a rather deep voice. I can’t imagine anyone saying no to him. He played about three pieces, all in C. One was “Dancing on the Ceiling” – I can’t remember the other two. And he asked for a chair. The bandstand was rather high. I’m here and he’s sitting right here when he asked for the chair. And pretty soon I heard a mild snoring. He fell asleep after three songs. But still, it’s a great memory.¹¹

⁸ Michael Mwenso, “Michael Mwenso Interviews Cedar Walton.”

⁹ Elena Brown, “Untitled: A Work in Progress, All That Jazz,” <https://enbrown.wordpress.com/2011/02/14/all-that-jazz/trackback/> (2009), accessed 29 January 2017.

¹⁰ Gwendolyn Glenn, “Cedar’s standing tall,” *Howard County Times*, 29 October 2009.

¹¹ Ethan Iverson, “Interview with Cedar Walton.”

Many of the musicians he met as they traveled through Denver would ask Walton why he wasn't living in New York City, and in 1955, before he had a chance to finish his degree at the University of Denver, he and a friend packed a car and drove east, each with about seventy dollars a piece.¹² They settled in the Bronx and Walton stayed with other pianists (including Ronnie Mathews) and worked as an usher for Jazz at the Philharmonic. He also got a regular gig at The 125 Club in Harlem, playing with many local musicians, including trombonist Steve Pulliam.¹³

It was during this period that Walton also played a date with the legendary singer Billie Holiday, filling in for Mal Waldron who was her regular accompanist. They performed in Atlanta, Georgia, on Easter Sunday and the audience requested the song "Strange Fruit," but he didn't know it. "So she just sang it a cappella... That was a very moving experience for me," he remembered.¹⁴ He was only 21 years old.

Also at this point in his career, Walton had the opportunity to meet jazz drummer Art Blakey, who he would later play and record with in the Jazz Messengers. Walton was performing at a club where many musicians would come to hang out after hours and Blakey happened to be there. They started talking and Walton mentioned that he'd been drafted to the U.S. Army. Blakey asked Walton to give him a call in the morning,

¹² Michael Mwenso, "Michael Mwenso Interviews Cedar Walton."

¹³ Ibid.

¹⁴ Bob Clark, "Celebrated pianist still plays his own way; Cedar Walton set to open Calgary Jazz Festival," *The Calgary Herald*, 19 June 2010, C11.

stating that he could help him get out of the draft, but when Walton called the next day there was no answer. So he left for the military, first stationed in New Jersey and then Germany,¹⁵ where he played in the 7th Army Band; other members of the ensemble were saxophonists Eddie Harris and Leo Wright, and trumpeter/composer Don Ellis.¹⁶

After two years in the military, Walton returned to New York City and had a profound impact on the scene, playing with trombonist J.J. Johnson, saxophonist Gigi Gryce and trumpeter Kenny Dorham. He played on Dorham's album *Kenny Dorham Sings and Plays: This is the Moment!*, released in 1958, which was Walton's recording debut. In 1959, he was invited to play on some studio sessions with John Coltrane for his *Giant Steps* album. Coltrane had three different pianists on the record (Walton, Tommy Flanagan and Wynton Kelly) but none of the takes that Walton played on made it to the final album that was released in 1960. Speaking about the album's infamous title track, Walton declined to take a solo in the studio. He later felt that had been a mistake, but at the time he'd been intimidated by the unusual chord changes in the song.¹⁷ There was a reissue of the album in 1998 that included all of the alternate takes and versions of the tracks, including the ones Walton played on.

Eugene Holley, producer of the 12-part National Public Radio series titled "Dizzy's Diamonds," is a big fan of Walton's and has followed his career. He said

¹⁵ Michael Mwenso, "Michael Mwenso Interviews Cedar Walton."

¹⁶ John Fordham, "Cedar Walton Obituary," <http://www.theguardian.com/music/2013/aug/23/cedar-walton> (2013), accessed 20 March 2016.

¹⁷ William Yardley, "Cedar Walton, Pianist and Composer, Dies at 79."

“When Cedar came on the scene in the ‘50s, he had that rare technique of playing the piano with a bebop and soulful style that you find in the black church.”¹⁸ Speaking about his experience in the New York scene in the late 50s and early 60s, Walton said:

We were all part of a community of New York players at the time... We knew each other, had similar tastes in music. John would assemble a bunch of guys at Birdland on Monday nights, so I played with him some. I also played with John at his house. I lived on West 91st and he was on 103rd. I remember us preparing for *Giant Steps* there. I loved to see how he played the piano. It was such a simple approach, with a three-note chord and an unusual root that would give his tunes an orchestral feel. I like seeing how horn players approach the piano.¹⁹

He played with Art Farmer and Benny Golson’s Jazztet from 1960 to 1961, and one night playing in Chicago, Art Blakey called him in between sets to ask if he would join the Jazz Messengers. Walton excitedly said yes.²⁰

Walton was with the Messengers from 1961 to 1964. Other members of the band during that time were Freddie Hubbard on trumpet, Wayne Shorter on saxophone, Curtis Fuller on trombone, and Jymie Merritt on bass. In 1962, Merritt had decided to leave the band, so Blakey invited two other bassists – Reggie Workman and Ron Carter – to sit in during a set at Birdland in New York City. They each took turns playing different tunes through the evening and Blakey decided to ask Workman to join the Messengers. That evening is notable because it was the first time that Walton met Carter, a person with whom he

¹⁸ Gwendolyn Glenn, “Cedar’s standing tall.”

¹⁹ Ed Enright, “Pianist-composer Cedar Walton Dies at Age 79,” http://www.downbeat.com/default.asp?sect=news&subsect=news_detail&nid=2200 (2013), accessed 22 March 2016.

²⁰ Michael Mwenso, “Michael Mwenso Interviews Cedar Walton.”

would go on to perform and record with for years, even though Carter wasn't offered the job playing with the Jazz Messengers.²¹ Coincidentally, Carter got a job in Miles Davis' band just several weeks later.

During Walton's three-year tenure in the Jazz Messengers, a significant amount of work was accomplished, including ten studio and several live albums. Walton remembered this time with great fondness and admiration for Blakey:

The pianist, at least when I was with [Blakey], really had to be strong; you had to time your playing to be heard over his powerful style. It was when I joined Blakey that I started gaining power and strength. ... It was really a great time for us. We were encouraged to learn how to be leaders, and Art was a good model for us. He was good at programming the pieces we played, and he was good with audiences. And I think we all inherited that.²²

Walton was also astonished at the level of musicality of the other members of the group, and their ability to play his compositions:

Wayne [Shorter], Freddie [Hubbard], and Curtis [Fuller] stand out as the most immediate interpreters of charts that I've ever played with... when I brought [Mosaic] to the Messengers, they played it the first time around. They burnt me on my own song; I said, "I'd better brush up on this." They ate it for breakfast. When Art [Blakey] added his touch, it wouldn't take us long to get pieces down.²³

Many of Walton's compositions were played and recorded by the band, including the aforementioned "Mosaic," "Fantasy in D" (also called "Ugetsu,") and "Shaky Jake." These songs, among others, came to mark Walton's sound and style as a composer and became part of the jazz standard book. Jazz piano giant James

²¹ Ron Carter, personal interview (7 August 2016).

²² Arthur Moorhead, "Cedar Walton's Major League Play," *Downbeat* 48/1 (January 1981), 27.

²³ Alan Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers* (Milwaukee, WI: Hal Leonard Corp, 2002), 98.

Williams placed him in a prestigious role among the lineage of the Messengers, stating:

The four people who really established the piano sound for the Messengers – and defined it right on down to the end – would be Horace Silver, Bobby Timmons, Walter Davis, and Cedar Walton. The rest of us are just imitators of what they were doing. They set the tone for what the piano chair should sound like.²⁴

While playing with the Messengers, Walton began to work as a sideman at Blue Note Records and did so through the early- and mid-1960s. He spoke about the well-organized system that the label had for its sessions, which

included rehearsals on Mondays through Thursdays for three or four hours, whatever was needed.... Then when we went out to New Jersey [Englewood Cliffs, where engineer Rudy Van Gelder's studio was located] on Fridays, it was just a matter of getting a good take.²⁵

He left the Jazz Messengers in 1964 to lead his own small group, playing in New York City clubs. He worked with a number of other bands, including those led by Abbey Lincoln (1965-66) and Lee Morgan (1966-68.) Walton recorded his first album as a leader in 1967 – it was titled *Cedar!* and was released in the same year. This was the beginning of his recording career as a bandleader; between the years of 1967 and 2011 (several years before his death) Walton recorded over 50 albums as a leader. Walton was also hired as

²⁴ Alan Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers*, 97.

²⁵ Arthur Moorhead, "Cedar Walton's Major League Play," 28.

the house pianist at Prestige Records, playing in many recording sessions throughout the late-1960s.²⁶

Throughout his career, Walton would perform regularly at a club in New York City called Sweet Basil; for several years in the 60s, he played there with Ron Carter and Billy Higgins. They performed multiple nights a week, every week, and developed a deep musical bond, often playing a lot of Walton's compositions. Carter would sometimes try to elaborate on specific portions of Walton's songs, veering from the suggested bass lines, but Walton preferred his songs to be played close to the way that he'd written them. Carter remembered this:

If you know his book so to speak, you know the song has certain sections to it. Cedar was true to the sections of that tune whenever it took place. It made it difficult to play something too far removed from that. That was his song and it was so ingrained in what he felt that song took, that it worked with his point of view and it was difficult to kind of change the color of that song because it was quite not what he was feeling and that's okay...

You know a good sideman tries to play the bandleader's book, whatever that is, in such a fashion that the bandleader will call them back when he has another gig. And to do that you have to step back a minute and not play it the best way you think, because the band leader is still the bandleader. And in his case the bandleader is writing some wonderful songs. So for me it was an exercise in being disciplined enough to know what I could get away with, but understanding what I couldn't get away with. And knowing that the bandleader would not be offended and if it worked for him, my different musical view at that point, he would be willing to sacrifice his view point at that moment because mine seemed more valid to him.²⁷

²⁶ Larry Appelbaum, "Before & After: Cedar Walton," <https://larryappelbaum.wordpress.com/2011/02/21/before-after-cedar-walton/> (2004), accessed 18 March 2016.

²⁷ Ron Carter, personal interview (7 August 2016).

Walton and Carter maintained a close musical relationship, but didn't fraternize much off the bandstand. Walton himself expressed the following sentiment when asked about musicians developing friendships off the bandstand: "That's not as interesting to me as the musical camaraderie. You could hate each other. The Modern Jazz Quartet – they don't even sit together on the airplane, but they make beautiful music."²⁸ He put the musical relationship above the non-musical one when it came to his bandmates. Carter described that Walton would often arrive to the club just in time to start playing so there wasn't a lot of time for casual conversations and friendships to develop:

We had the gig starting at nine o'clock. And ten minutes to nine, Cedar would roll up in a cab with his suit coat in the plastic bag from the cleaners and hustle in and went to the bandstand. I used to never understand how he could do that. I don't get how he could. I said "Cedar could you get there a quarter to nine and we could talk about the set or you could check the piano and that all eighty-eight keys are still eighty-eight working keys, and no one moved the piano, you know just general preparation for the gig?" And he was like "I got this, I got this" and so I did not ask him anymore and he had it.²⁹

In an interview with the New York Times in 2009, Walton confirmed that he preferred to leave for gigs with "just enough" time to arrive, describing his commute to work as follows: "And then I go to work. Six o'clock. If I leave after that, I'm late. If I get there at 7, that's a very satisfying arrival for me."³⁰ He also expressed a sentiment regarding friendships off the band stand.

²⁸ Richard Scheinin, "Walton plays jazz for love of jazz, not for any overdue acclaim," *San Jose Mercury News*, 28 February 1997, 24.

²⁹ Ron Carter, personal interview (7 August 2016).

³⁰ Michael Wilson, "The Piano's Pull, Day and Night," *New York Times*, 30 August 2009, MB-2.

The trio of Carter, Walton, and Higgins also recorded several albums with saxophonist Eddie Harris, whom Walton met and played with in the military. Harris had achieved some commercial success with his recording of the theme from the film *Exodus*, which sold one million copies – a very high amount for a jazz musician. He was a significant influence on Walton, hiring him for multiple performances and albums, including *The In Sound*, a record that consists of jazz standards and the first recording of Harris' song called *Freedom Jazz Dance*. Walton "recalls that in the early 1960s Harris indefatigably sought the big break, touring major record company offices in search [of a record] deal." He (Harris) certainly tried to tailor his music toward a more financially successful and profitable angle, but along the way he devised some innovative sounds for the saxophone.³¹ His recording with Les McCann of the song "Compared to What?" (1969) also sold a million copies. Harris' drive for commercial success made an impression on Walton, and while he (Walton) always strove to maintain an honest voice throughout his career, he also appreciated the value of creating music that would appeal to a wider audience. He understood that he was creating art, but it was also his means to make a living. Once, while discussing how much he loved having small dinner parties at his home he was asked if he ever played the piano for his dinner guests. He answered "No. I play the piano for money."³²

³¹ Dave Gelly, *Masters of Jazz Saxophone: The Story of the Players and Their Music* (Wisconsin: Backbeat Books, 2000), 162.

³² Michael Wilson, "The Piano's Pull, Day and Night."

In 1974, Walton formed a group with bassist Sam Jones, drummer Billy Higgins, and saxophonist Clifford Jordan. After a year of playing together, George Coleman took Jordan's place and they named the group Eastern Rebellion and recorded their first album (self-titled.) It was released in 1975 on the Timeless label, which was based in the Netherlands.

Eastern Rebellion recorded a total of nine albums, including *Eastern Rebellion*, *Eastern Rebellion 2*, *Eastern Rebellion 3*, and *Eastern Rebellion 4*. The band changed members occasionally throughout the years, but Walton and Billy Higgins remained for its duration. When Sam Jones, whom Walton had played with for many years, passed away in 1981, David Williams joined the group and became a staple bandmate of Walton's until his (Walton's) death. Coleman only appeared on the first Eastern Rebellion album, Bob Berg held the saxophone chair for a number of years. The band took a brief hiatus in the late 1980s as its members were all busy with other engagements, but the group was reactivated in 1990 with Ralph Moore on saxophone³³ and recorded the album *Mosaic* that year. (It is worth noting that both Art Blakey and the Jazz Messengers and Eastern Rebellion recorded albums titled *Mosaic*.) Eastern Rebellion's *Mosaic* was the first album the band recorded that did not appear on the Timeless label, it was released by MusicMasters. Several trumpet players

³³ Barry Kernfeld, "Walton, Cedar," *The New Grove Dictionary of Jazz*, 2nd ed., Ed. *Grove Music Online*, *Oxford Music Online*, (online version, accessed 30 January 2017), <http://www.oxfordmusiconline.com.unco.idm.oclc.org/subscriber/article/grove/music/J471400>.

also joined the band for several albums and tour dates; these included Alfredo “Chocolate” Armenteros, and Raymond Court.

Eastern Rebellion was an integral part of Walton’s career, both as a composer and a bandleader. Eugene Holley said “He’s best known for his composition ‘Bolivia,’ an up-tempo tune that everybody can get into, but my favorite of his is [the band] Eastern Rebellion, with Billy Higgins on drums.”³⁴ It gave him the chance to craft his own compositional style with specific goals in mind, and many musicians have recorded and performed his compositions over the years. Larry Coryell, the guitarist known as the “Godfather of Fusion” spoke of playing Walton’s composition “Fantasy in D:” “It’s just like going to heaven.”³⁵ In a 1981 interview, during the height of the band’s tenure, he mentioned “trying to get into an area that gives me more of a chance at originality in terms of sound and concept.” He stated that he was diverging from the traditional format of head-solos-head that is used by many jazz musicians and was instead working on building songs with a specific, strict structure.

I’ve gotten accustomed to the reaction it gets, which is really a rewarding thing because I’ve seen it work on many occasions... We’re trying some things now with the tune *Naturally*: take a simple chord structure, put some riffs in certain places. Build, take it back down; maybe go into a straight beat... I would really like to present my music at a level, where more people will have access to it, because I think I’m on to something here; I’ve developed a style that has some validity...³⁶

³⁴ Gwendolyn Glenn, “Cedar’s standing tall.”

³⁵ Andrew Stiny, “Telluride Jazz Celebration: You want jazz? From Chuchito Valdes’ steamy timba to Larry Coryell’s ice-cold fusion, fest serves it all,” *The Denver Post*, 31 July 2003, F-01.

³⁶ Arthur Moorhead, “Cedar Walton’s Major League Play,” 28.

This statement shows a glimpse into the working, creative mind of Walton, who was known for keeping his processes close to the cuff. His approach to composition and arranging was both imaginative and methodical; he mentioned in several interviews a declaration made by jazz composer and pianist Thelonious Monk, who purely stated to “play your own shit.”³⁷ This simple and direct sentiment clearly made an impression on Walton’s belief in always being true to his own voice. In a 2010 interview, he said:

When young musicians approach me and ask what do I suggest they do, I tell them to just pick a path or zone with nobody else in there with you. If you’re doing what you’re supposed to be doing, nothing will affect you... It’s paid off for me, at age 76.³⁸

Also during the mid-1970s, the trio of Walton, Billy Higgins, and Sam Jones became known as the “Magic Triangle” and were hired to play as a rhythm section with a number of other musicians, including Clifford Jordan, who had been in the original Eastern Rebellion band.³⁹ This trio (Higgins, Jones, and Walton) joined with Bob Berg to record two benchmark and notable albums in Walton’s discography: *First Set* and *Second Set*. Recorded live in Denmark in 1977 and released in 1978, the albums were the first and second sets of a gig, and showcased how exciting the Magic Triangle’s playing was in a live setting. Three songs were Walton’s own compositions: “Holy Land,” “Ojos de Rojo,” and

³⁷ Ken Micallef, “Backstage with Cedar Walton,” *Downbeat*, 76/3 (March 2009) 17.

³⁸ Bob Clark, “Celebrated pianist still plays his own way; Cedar Walton set to open Calgary Jazz Festival,” *The Calgary Herald*, 19 June 2010, C11.

³⁹ Ethan Iverson, “Cedar’s Blues,” <http://dothemath.typepad.com/dtm/cedars-blues.html> (2013), accessed 20 March 2016.

“I’m Not So Sure.” Another was a Richard Rodgers song he frequently performed titled “I Didn’t Know What Time it Was.”

Although Walton “touched on electric music and funk in the same decade [1970s], bebop and swing were closest to his heart and he soon returned to acoustic groups.”⁴⁰ He stated:

I’m not un-fascinated by synthesizers; they sound great to me. But I just don’t have an immediate need to concern myself with them because I’m writing for horns, which is what synthesizers are emulating most of the time.⁴¹

While Eastern Rebellion was establishing itself as an important group, and working extensively, the Timeless label sponsored a band called the Timeless All-Stars in 1982. This band contained the following musicians: the proven duo of Walton on piano and Billy Higgins on drums, Buster Williams on bass, Curtis Fuller on trombone, Bobby Hutcherson on vibraphone, and Harold Land on saxophone. The Timeless label was dedicated to the recording and promoting of hard bop musicians and formed the Timeless All-Stars as part of that. The group recorded two albums for Timeless and toured extensively throughout Europe, rarely playing in the United States, but only remained active for about ten years. Their final performance was at a jazz festival in South Carolina in 1992.⁴²

In 1981, Walton reformed a trio with Ron Carter and Billy Higgins, making it clear that the Higgins/Walton duo had a strong musical bond. They were

⁴⁰ John Fordham, “Cedar Walton Obituary.”

⁴¹ Arthur Moorhead, “Cedar Walton’s Major League Play,” 28.

⁴² Barry Kernfeld. “Timeless,” *The New Grove Dictionary of Jazz*, 2nd ed, Ed., *Grove Music Online*, *Oxford Music Online* (online version, accessed 30 January 2017), <http://www.oxfordmusiconline.com.unco.idm.oclc.org/subscriber/article/grove/music/J450100>.

playing together with Ron Carter, Eastern Rebellion, and the Timeless All-Stars, among other unnamed groups. Walton described the music-making relationship as being “like a marriage. There’s this great sense of comfort that’s inevitable if you settle in with somebody.”⁴³ His musical bond with Higgins was unmistakably very strong and the two must have inevitably influenced each other’s playing. They each had a way of playing a groove that fell somewhere in between a swing and straight subdivision. It is almost indefinable and very few musicians can replicate it with the same kind of swagger this duo had. Walton discussed Higgins’ playing:

The thing about Higgins is he has the most immediate, incendiary effect on the music. It’s a quiet sizzle that starts on the first beat and continues throughout the entire performance. People hear that; they go, “Wow.”⁴⁴

Other musicians that hired Walton (and usually Higgins) as a sideman in the 80s and 90s were Milt Jackson, Dexter Gordon, Frank Morgan, Ernestine Anderson, and Freddy Cole. He led a trio for the Trumpet Summit Band, a group that was started for the 1995 Jazz in Marciac festival in France.

In 1986, a film titled *‘Round Midnight* was released that starred saxophonist and jazz legend Dexter Gordon, who plays a character that is based on the composite lives of Lester Young and Bud Powell. Many other jazz musicians had small roles in the movie, playing the musicians that Gordon’s character performed with. These included Herbie Hancock (who also wrote the music for the film), Bobby Hutcherson, John McLaughlin, Wayne Shorter, Ron

⁴³ Richard Scheinin, “Walton plays jazz for love of jazz, not for any overdue acclaim.”

⁴⁴ Ibid.

Carter, Tony Williams, Freddie Hubbard, Billy Higgins, and Cedar Walton.⁴⁵

Walton appears as a member of a quartet at a club in New York City near the end of the movie and doesn't have a speaking part. The music was all recorded live as it was filmed and, per Gordon, "if anything in the writing sounded wrong to the musicians, Tavernier [the film's director] let us change it." He also stated that he was "happy to be among all those smiling faces – Billy Higgins, Pierre Michelot, and, in the New York scene, Freddie Hubbard and Cedar Walton..."⁴⁶

After the movie's release in theaters, Gordon scheduled a tour to promote his album *The Other Side of 'Round Midnight'* featuring new recordings of songs from the movie. He hired four musicians that had appeared in the film to come on this tour: Bobby Hutcherson, French bassist Pierre Michelot, Billy Higgins, and Walton – yet another round of dates for the pianist and drummer to play together.⁴⁷

When it came to discussing his music, both playing and composing, Walton wasn't always forthcoming, as previously mentioned. He preferred to let the music speak for itself, rather than belabor the band with detailed explanations.⁴⁸ Ron Carter remembered this:

... he never expressed verbally what it took to make a song work for him. Or he never expressed verbally what it took me or Billy to do with him to make it more at ease specifically. I played with musicians who were verbal with what they thought they needed from the band so to speak to help them do something that they

⁴⁵ IMDB, "'Round Midnight,'" http://www.imdb.com/title/tt0090557/?ref_=nv_sr_1, accessed 29 January 2017.

⁴⁶ Leonard Feather, "A SAX MAN RETURNS: 'Round Midnight' Puts Dexter Gordon Back in the Spotlight," *Los Angeles Times*, 12 April 1987.

⁴⁷ Ibid.

⁴⁸ Ron Carter, personal interview (7 August 2016).

were unable to do. Whether it was volume or certain changes, or certain rhythms... He never had that kind of input of his own choosing.⁴⁹

Pianist Ethan Iverson told a story of an interview he did with Walton:

When I interviewed him, I think he had an okay time. But then, at the end when I turned off the tape recorder, he started telling me all this great stuff about what he practiced as a kid. I said, "Oh, Cedar, please let me turn on the tape and please say that again."

And he looked absolutely crushed. But he was a nice guy, and I was a tyrant, and when I turned on the tape he mumbled a bit about hours of all the scales in both hands, Bach, and "Rhapsody In Blue."⁵⁰

Walton was also sensitive at times to what those around him said or thought. In an interview with Joel Harris, Michael Cuscuna told a story about an interaction Walton had with saxophonist Joe Henderson:

Joe [Henderson] was the kind of person who he could say stuff that could hurt a sensitive person. A person with a sense of humor it might roll off them, but it could hurt somebody. Cedar Walton never forgot that one day, a couple of years after *Mode for Joe*, one day at Bradley's or Vanguard, one of the clubs, somebody came up to Joe and talked about how great *Mode for Joe* was. Cedar was there. I don't know if they were playing the gig together or if they were just hanging out. Joe said to this guy, "I got the recognition, but he got all the money," pointing to Cedar because Cedar wrote the tune "Mode for Joe." And Cedar was a very sensitive guy. I mean, for twenty years he carried a wound over what Joe said that night. But Joe was just being cavalier and casual and blasé about things. But I don't think Joe sometimes ever realized... he's like Miles, I don't think he ever realized that the shit he said could affect people as deeply as it did.⁵¹

⁴⁹ Ron Carter, personal interview (7 August 2016).

⁵⁰ Ethan Iverson, "Interview with David Hazeltine," <https://ethaniverson.com/interview-with-david-hazeltine/>, accessed 20 March 2016.

⁵¹ Joel Harris, *Joe Henderson: A Biographical Study of His Life and Career* (D.A. Diss., University of Northern Colorado, 2016), 92.

Starting as early as the 60s, Walton's playing and compositions were influenced by Latin music – something that jazz musicians often refer to as the “Latin tinge.” As an example, he lists the following pieces as being significant to his growth: Duke Ellington's “Evergreen,” Juan Tizol's “Caravan,” and Perez Prado's “Cherry Pink and Apple Blossom White.” He said “Oh, man, all my life has been affected by this flavor...Here in New York, it's something you can't get away from. You hear it all the time.”⁵² He even recorded an album called *Latin Tinge* in June of 2002. On this album he branched out and selected personnel that would push him in new directions: drummer/bongoist Ray Mantilla and bassist Cucho Martinez. Playing with a Latin-jazz rhythm section on the album proved to be a revelation to Walton, particularly the use of congas and bongos in place of a full drumset. “They are so important, perfect on a ballad or bolero... The sound seems to be coming from a separate place and yet it's still in the midst of the other two instruments. It's just a special thing.”⁵³

The Latin flavor that was incorporated into his playing and writing became part of Cedar's signature sound. He had the ability to twist it up with traditional jazz harmonies and rhythms to create something new and different – an example of this is his well-known song called “Bolivia,” which was first recorded on Eastern Rebellion's debut album in 1975.

Other influences that Walton mentioned throughout his life were Nat “King” Cole, Art Tatum, Thelonious Monk, Bud Powell, Ahmad Jamal, and Duke

⁵² Zan Stewart, “Traditions: That Latin Tinge!” *Jazziz Magazine* 20/5 (May 2003), 30.

⁵³ Ibid.

Ellington.⁵⁴ He was fascinated with Cole's music from a young age, later appreciating what a perfectionist he was. He described Cole as being "impossibly coordinated between his voice and the piano. He played perfectly placed chords in connection with his voice, and he had impeccable voicings and arrangements."⁵⁵ He admired Powell for his solo style, particularly his long, varied lines. Once drawn in by this, Walton started listening for the way Powell accompanied other musicians and learned as much as he could from that aspect of his playing as well.⁵⁶ Speaking of Ahmad Jamal, he said "I never heard Ahmad ever come close to playing anything without a great deal of technique, taste and timing."⁵⁷

Walton was named a Jazz Master by the National Endowment for the Arts in 2010, the highest honor the United States gives to jazz musicians. Other recipients that year were Muhal Richard Abrams, George Avakian, Kenny Barron, Bill Holman, Bobby Hutcherson, Yusef Lateef, and Annie Ross.⁵⁸ In the words of Eugene Holley:

He's a jazz master up there with Herbie Hancock and he's the kind of cat that, if you want to hear what jazz piano sounds like, you check him out because he's one of our oracles. He's played in the golden age of jazz, so when young people hear him, they hear someone who's played with the masters and is one.⁵⁹

⁵⁴ Arthur Moorhead, "Cedar Walton's Major League Play," 28.

⁵⁵ John Janowiak, "Cedar Walton on Nat 'King' Cole," *Downbeat* 71/7 (July 2004), 63.

⁵⁶ Arthur Moorhead, "Cedar Walton's Major League Play," 27.

⁵⁷ Ibid.

⁵⁸ Unknown Author, "NEA Jazz Masters by Year," <https://www.arts.gov/honors/jazz/year-all> (2016), accessed 23 March 2016.

⁵⁹ Gwendolyn Glenn, "Cedar's standing tall."

Cedar Walton lived an active performing and touring life until his death on August 19, 2013; he is survived by his wife Martha and four children (Carl, Rodney, Cedra, and Naisha.) Jazz pianist David Hazeltine was a student and friend of his and recalled this story about performing at Walton's wake:

It was at a funeral parlor on 82nd and Madison. They said they had a piano, but when Vincent Herring, David Williams, Willie Jones and I got there, there was just an old Yamaha synthesizer. We could barely get it to work, and we could never get it to play in the right octave. It was set to be two or three octaves lower than it should. So I had to play only in the top octave or two.

It was open casket, so Cedar was right there, and his family was all right in the front row. Vincent and I were crying already, and then we had to, to get the keyboard to work. The only thing that got me through it was that I knew Cedar was up there laughing at us: "You stupid motherfuckers. Try to play my tunes on that thing!"⁶⁰

He recorded over fifty albums as a leader and played on over one hundred as a sideman. The list of musicians he recorded with reads like a who's who of jazz history: Sonny Stitt, Art Blakey, Ray Brown, Ornette Coleman, Donald Byrd, Kenny Dorham, John Coltrane, Art Farmer, Eddie Harris, Jimmy Heath, Joe Henderson, Billy Higgins, Slide Hampton, Dexter Gordon, Etta James, Freddie Hubbard, Bobby Hutcherson, Milt Jackson, J.J. Johnson, Charles McPherson, Christian McBride, Blue Mitchell, Houston Person, Stanley Turrentine, Woody Shaw, and many others. His solo piano recordings are treasured by both musicians and listeners, and his compositional contributions to the catalog of jazz songs are part of his sound and are unmistakably "Cedar."

He was respected and revered by many musicians, including the great Mary Lou Williams. In a 1983 interview, she was asked if there was a pianist she

⁶⁰ Ethan Iverson, "Interview with David Hazeltine."

would like to listen to and she answered: “Yes. Who’s the fellow who plays like Bobby Timmons did? Oh, yeah, it’s Cedar Walton. He’s got the feeling I’d listen to.”⁶¹ Pianist Donald Brown declared:

Cedar is one of my top ten favorite pianists... He’s one of the greatest composers not just today, but in the history of the music... He had the total package – he played the hell out of the ballads, he sounded great comping behind soloists, his arrangements were great, and his introductions to tunes were great.⁶²

As exhibited in interviews, Walton was a kind but private man, with a clever sense of humor. He spoke occasionally about his career and influences, offering valuable information about how he processed the music along with wonderful stories about other musicians and their interactions. He was respected and revered by his musical colleagues and his listening audience. Jazz pianist Mulgrew Miller said:

Cedar has always been one of the most criminally underrated pianists in the world. He’s a terrific musician, and is gifted in many areas: One, as a melodic improviser, he has few peers; two, out of all the Messenger piano players, he was the best orchestrator. He had the most orchestral approach, which has made him the best post-Messenger trio player.⁶³

Ron Carter expressed this on more than one occasion. In an interview between sets at Sweet Basil in 1990, Ron Carter said:

If I had a wish list, and if it could be granted, I would wish that for Cedar Walton, he would become as important to other people as he is to me. He’s a great writer, an incredible player, he knows that Art and Billy and I have our place for him already. He need not go out to impress us because we know what he can do, we know his

⁶¹ Len Lyons, *The Great Jazz Pianists: Speaking of Their Lives and Music*, (New York: William Morrow and Company, Inc., 1983) 71.

⁶² Alan Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers*, 97.

⁶³ Ibid.

history. He knows that we will always be where he is, even if we're not playing. We will leave there having heard some quality piano and some quality musicianship.⁶⁴

David Hazeltine says it best and simply: "In the history of jazz, he was one of the greatest jazz pianists."⁶⁵

Purpose

The purpose of this study is to identify and discuss the elements of Cedar Walton's style of playing including rhythm, harmony, and melody. In his career, Walton performed and recorded with a myriad of significant jazz figures, making him an important voice in the history and idiom of jazz. At the time of this study, very few items beyond short articles have been published discussing his life, the significance of his contributions to the music, and/or specifically analyzing his playing.

Jazz is its own musical language, made up of words, punctuation, phrasing, and articulations that are unique and specific. Each person utilizes these elements in their own way, with their own interpretation, reflecting their personality and stylistic choices. By studying a musician's playing, and how they mold and manipulate the different musical mechanisms, we as listeners and students of jazz can begin to unlock the language for ourselves, gaining a deeper

⁶⁴ Jazz3+, "Ron Carter & Art Farmer (with Billy Higgins & Cedar Walton) – Live at Sweet Basil 1990," Youtube video clip <https://www.youtube.com/watch?v=dbYGS7ht90A> (2014), accessed 23 October 2016.

⁶⁵ Ethan Iverson, "Interview with David Hazeltine."

understanding of that person and how we can implement their approach into our own playing.

One only needs to listen to Cedar Walton's playing to know that he has a distinct signature style. He occasionally discussed his influences, mentioning Duke Ellington, Nat King Cole⁶⁶, Art Tatum and Hank Jones⁶⁷ among many others. With such a varied list of musicians as influencers, there is no doubt that Walton's style reflects the jazz musical language while still sounding original and exciting. This study provides a source for people to use as an in-depth look at important aspects of Walton's improvisational playing.

Scope and Limitations

In an effort to take a look at Walton's playing over the years of his life, this study will focus on a selection of five improvised solos that were recorded with different ensembles throughout the course of his career. This study seeks out similarities and differences in his playing, particularly looking at how he plays when songs are bebop or hard bop oriented. An attempt has been made to draw conclusions about his approach and methodology.

While Walton has an extensive discography of solo piano recordings, this study will only include those recordings that are with a rhythm section. The transcriptions will not include his interpretations of the melody, but will instead focus mostly on his improvised solos played in the right hand, with some

⁶⁶ John Salmon, "New Stride," *Piano and Keyboard* 201 (November/December 1999), 50.

⁶⁷ Michael Mwenso, "Michael Mwenso Interviews Cedar Walton."

commentary on his left hand comping. Refer to Appendix C for the completed transcriptions in their entirety. Appendix B lists the following items related to the recordings: leader, album title, year, record label and issue number.

Review of Related Literature

There are a few published items that analyze specific transcriptions and/or musical characteristics of Walton's playing. One of these is an article called "5 Ways to Play like Cedar Walton" that was written by Brian Charette and published in *Keyboard* in November of 2013. Charette mentions five categories that one could use to sound more like Walton: (1) Cedar's Comping, (2) Cedar's Solos, (3) Arranging Vamps, (4) Comping over Bar Lines, (5) Melodic Solos. Each category contains a brief explanation and a musical example of 4-8 measures. While the article has some good information, it is just scratching the surface on this topic and is only two pages long including musical examples.

Jazz pianist Ethan Iverson writes a blog (dothemath.typepad.blog) that contains numerous interviews with a diverse selection of jazz musicians. He has a section of the blog titled "For Cedar Walton" that has four subsections; the first three are interviews with Walton, pianist David Hazeltine, and bassist David Williams. The fourth section is titled "Cedar's Blues" and has two transcriptions of Cedar playing the blues, one that is just his comping and another that is his comping plus right-hand improvisation. The transcriptions and recordings are posted together, but Iverson's discussion of them is fairly light. He focuses on

the story behind the recording, the players on it, and has a few beneficial observations and praises for Cedar's playing.

A doctoral dissertation written by Haruko Yoshizawa at the University of Michigan also takes a look at a transcription of Walton's playing. The dissertation is titled "Phraseology: A Study of Bebop Piano Phrasing and Pedagogy" and it studies seven different pianists. There are multiple solos analyzed from the other pianists but only one of Walton's. The study is purely looking at melodic lines and doesn't include any left hand comping or chord symbols above the melody. The author has focused on analyzing the lines in terms of phrasing and articulation without touching on harmonic interpretation, rhythm, or melodic motives.

Other than the aforementioned references, the majority of the sources that have been referenced in this study are short biographies published after Walton's death in 2013. Some of these touch on characteristics of his playing and composition, but do so generally. There are a limited number of interviews with Walton that have been published or filmed and those that have don't contain detailed discussion about his actual approach to playing, but instead are more focused on the history of his life and musicians he played with. These discussions are significant, but ultimately, very few formal analyses of his playing have been published.

Methodology

Each transcription has been analyzed and various elements have been identified as being part of Cedar Walton's musical voice. These elements have been compiled into a discussion of characteristics that are found to be specific to Walton's playing, creating a resource for people who would like to emulate his sound and learn from his approach. The examples are broken down and discussed in small groupings called "motives." A motive, also called a motif, is defined by the Grove Dictionary of Music as follows:

A short musical idea, melodic, harmonic, rhythmic, or any combination of these three. A motif may be of any size, and is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea.⁶⁸

There are many other musical terms specific to jazz that have been used in this analysis, and definitions are included in the text as needed.

His most noticeable improvisational components have been broken down into three chapters: rhythmic devices, harmonic devices, and melodic language elements. The chapter on rhythmic devices displays his mature and complex understanding of time and how to manipulate it within the groove of the song, creating a sense of forward motion. His deep interpretation of harmony and ability to use that to build tension and release are explained in the harmonic devices chapter. The melodic language chapter addresses very specific

⁶⁸ William Drabkin, "Motif," *Grove Music Online, Oxford Music Online*, (online version, accessed 27 September 2016), http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article_citations/grove/music/19221?q=motif&search=quick&pos=1&_start=1.

elements of the jazz melodic language and how Walton incorporates them together seamlessly; this will specifically include bebop and blues language.

CHAPTER II

RHYTHMIC DEVICES

One of the characteristics of Cedar Walton's playing that is important is his sense of time and groove. The modern meaning of the word "groove" is fluid. Steve Feld defines it as "an unspecified but ordered sense of something that is sustained in a distinctive, regular and attractive way, working to draw the listener in."⁶⁹ Essentially, the concept of groove is subjective and unique to the individual performing as well as to the listener.

While it is easy to notate the specific rhythms an individual plays, it is impossible to notate *how* they play them. Is there a slight lean toward the front or back end of the beat? What effect is achieved when two people, each with their own interpretation of the groove, play together? What makes one musician's eighth notes more exciting to listen to than another's, and why do some people enjoy one musician's groove over another's? Mark Russell Doffman, after completing an extensive analysis of three jazz trios' playing and then interviewing the musicians, made this observation:

Groove is meaningful for... musicians through its being a sonic, visual and proprioceptive analogue of sociality. When musicians talk of the groove being "loose" or "tight," these are not just spatial

⁶⁹ Barry Kernfeld. "Groove (i)," *The New Grove Dictionary of Jazz*, 2nd ed, Ed. Barry Kernfeld, *Grove Music Online*, *Oxford Music Online*, (online version, accessed 20 February 2017), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J582400>.

metaphors; they are informed by the same sort of image schema that underpins our feelings of sociability. When musicians... speak of groove being like “walking arm in arm,” this has resonance because both groove and walking down the street require a shared image schema of “togetherness” to be meaningful.⁷⁰

So, while it is important to bring Walton’s own personal sense of groove to the forefront, it is difficult to discuss it objectively.

A related element of this is the perception of a musician playing with what is described as “good time” or a “natural time feel.” According to Rick Finlay, a musician “who plays with rhythmic accuracy, consistency, and fluency is often said to have ‘good time.’”⁷¹ The items he mentions (rhythmic accuracy, consistency, and fluency) are specific and less subjective to address than groove, but they still can’t be notated the same way that pitches and rhythms can.

Even with the difficulties involved in examining a musician’s sense of time and groove, it is still important to attempt a discourse. The Jazz Messengers, whom Walton performed with from 1961 to 1964 (as discussed in Chapter One) were a band known for their ability to excite audiences with their groove.⁷² Additionally, many of the musicians that Walton performed and recorded with in the formative years of his career later became known in a style of jazz called

⁷⁰ Mark Russell Doffman, *Feeling the groove: shared time and its meaning for three jazz trios* (Ph.D. Diss., The Open University, 2008), 279.

⁷¹ Rick Finlay, “Time (i),” *The New Grove Dictionary of Jazz*, 2nd ed., Ed. Barry Kernfeld. *Grove Music Online*, *Oxford Music Online*, (online version, accessed 20 February 2017), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J449900>.

⁷² Ted Gioia, *The History of Jazz*, 2nd ed., (Oxford: Oxford University Press, 2011), 290-291.

“soul jazz,” including Eddie Harris and Les McCann.⁷³ These musical experiences fed into the DNA of Walton’s personal perception of how to play good time.

His relationship with drummer Billy Higgins also impacted this perception. As mentioned in Chapter One, Higgins had a signature way of playing that was often somewhere in between a straight subdivision and a swing/triplet subdivision. This is exhibited on many recordings, the most famous being “Sidewinder” (recorded with Lee Morgan in 1963.) Playing with a drummer that was so adept at this exciting groove produced a fascinating result in Walton’s playing: he switches between straight and swing subdivisions frequently while soloing, but does so subtly and slyly. The listener must pay very close attention to how he does this and speculate as to why he makes specific choices. This is one of the many ways in which he draws in the listener without them even realizing it.

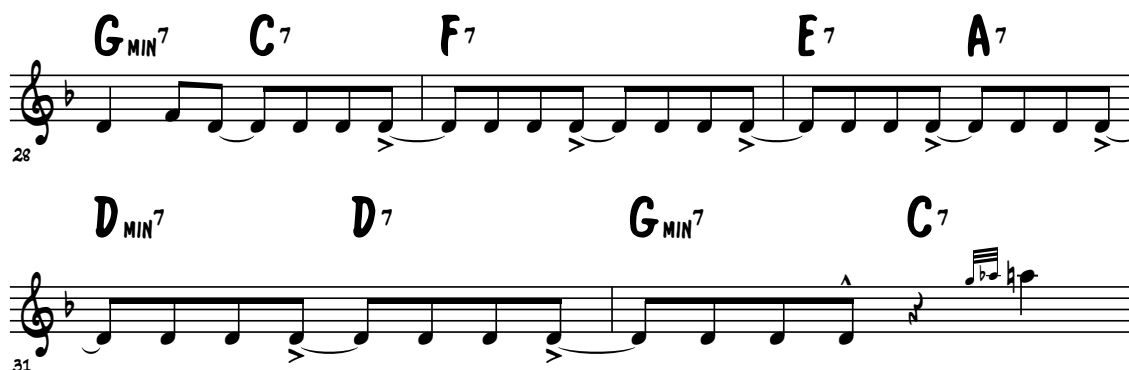
In addition to his unmistakable sense of groove and time, Walton uses several rhythmic devices to create tension and release, which contribute greatly to his sound. The devices can be discussed in two different categories: the use of repeated motives, and rhythmic displacement. A common thread that appears throughout Walton’s improvisation (regardless of repetition or rhythmic displacement being involved) is accented notes on the off-beats, played as syncopations and/or anticipations, depending on the context. A syncopation is

⁷³ Ted Gioia, *The History of Jazz*, 293.

the movement “of the normal musical accent from a strong beat to a weak one”⁷⁴ and is frequently employed by jazz musicians to create the feeling of forward motion and to anticipate the next chord change.

In this text, off-beats are often described using the terminology “and of.” For example, if an individual plays on the eighth note that is in between beats three and four, that rhythmic placement can be described as the “and of three” or “& of three.” You see this frequently in Example 2.1. Starting at the end of measure 28 in *Jacob’s Ladder*, Walton plays a series of three eighth notes that start on either the “&” of one or the “&” of three; he heavily accents the last note of the three which puts an emphasis on the “&” of two or the “&” of four heading in to the next measure. While playing this invigorating rhythmic motive, his melody stays on the same pitch with the chords moving underneath. He is using the rhythm to create a sense of motion and is building tension by using the same pitch.

⁷⁴ Percy Scholes and Judith Nagley, “syncopation,” *The Oxford Companion to Music*, Ed. Alison Latham, *Oxford Music Online*, (online version, accessed 12 October 2016), http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article_citations/opr/t114/e6605?q=syncopation&search=quick&pos=3&_start=1.



Ex. 2.1 *Jacob's Ladder*, mm. 28-32

Notice also in this example that Walton could not communicate this tension and release without very clear articulation. The term articulation refers to the way a musician attacks, releases, emphasizes, and/or deemphasizes a note.⁷⁵ It also denotes how notes are connected (or separated) from each other.⁷⁶ Different musical styles and genres have specific articulatory elements that are prevalent and must be employed by musicians who wish to play in a particular genre. Articulation is similar to the way we speak, stressing certain words more than others and placing those emphases in the correct location within a sentence. Throughout this chapter, Walton's use of articulation is pointed out as a significant element of his rhythmic voice.

⁷⁵ Bryan White, "articulation," *The Oxford Companion to Music*, Ed. Alison Latham, *Oxford Music Online*, (online version, accessed 20 February 2017), <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e420>.

⁷⁶ Geoffrey Chew, "Articulation and phrasing," *Grove Music Online*, *Oxford Music Online*, (online version, accessed 20 February 2017), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40952>.

Rhythmic Repetition

A repeated rhythmic motive consists of a unique idea that is stated then played again, sometimes verbatim and other times with a very slight variation; they are reiterated at least two times, usually more. Repetition draws the listener in and keeps their attention, building excitement and tension. It also brings a clarity to the improvised line; rather than playing endless “new” and different rhythmic ideas or only playing long eighth- and sixteenth-note phrases, recurrence gives the listening mind a chance to process one motive before moving on to the next. Walton’s use of repetition happens in both a small and large context: the duration of the original statement could be as short as one beat or as long as a full measure. This is interesting because if the length is one beat, the idea can be repeated four times, spanning one measure (if the time signature is in four.) If the motive is already the length of a measure and is repeated four times, it covers a much larger footprint in the overall phrase. It also shows the depth of his rhythmic language.

To begin by looking at Walton’s brilliant use of rhythmic repetition, in Example 2.2, he plays a simple and clear pattern emphasizing beat one and the & of 2 in measure 26 and repeats it in measure 27. To reinforce the rhythmic motive, the melodic content in the first half of measure 27 echoes what is in 26, just a whole step lower.



Ex. 2.2 *Pensativa*, mm. 26-27

The same device is employed in measures 77-80 of “Bremond’s Blues” (Example 2.3.) Walton plays a rhythm figure that is one measure long (measure 77) and then repeats it three more times, this time going up a half step for each repetition.



Ex. 2.3 *Bremond’s Blues*, mm. 77-80

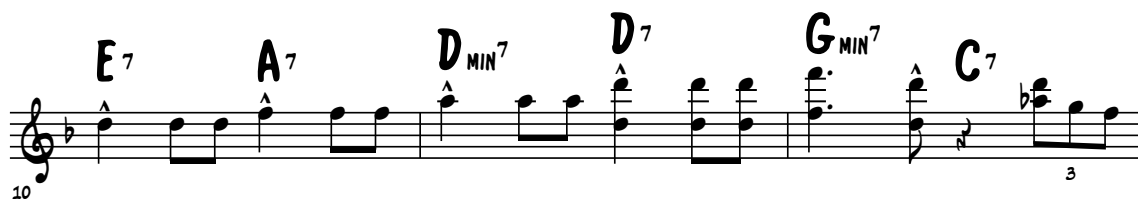
This is also heard in “Bremond’s Blues,” mm. 21-22 and 109-111, as well as in “Rhythm-a-Ning,” mm. 57-58.

Example 2.4 is a simple three-note motive consisting of two sixteenth notes and an accented eighth note, played with a descending arpeggiated F augmented triad that moves quickly across the keyboard. He plays a rhythmically elongated version of this figure in measures ten and eleven of the same solo, this time traveling upwards in a D minor triad with two eighth notes and an accented quarter note (see Example 2.5.) These two examples are interesting to dissect and inspect, given that they each occur over two measures, are within the first twelve measures of the same solo, and accomplish different

things. Measures 3 and 4 are an exhilarating way to begin the solo, rhythmically propelling the motion of the improvised line with the sixteenth notes leading in to the eighth note; this creates an exciting way to start, jumping right in with no holds barred. Because it moves rhythmically slower, the figure in measures 10 and 11 possesses a quality of finality and creates an end to the phrase's statement. The accented quarter note on beats one and three (of each measure) create stability and signify the approach to the finish of the phrase.⁷⁷



Ex. 2.4 *Jacob's Ladder*, mm. 3-4



Ex. 2.5 *Jacob's Ladder*, mm. 10-11

Example 2.6 shows a more extended use of a repeated rhythmic motive. Starting in the second half of measure 48 of “Pensativa” and continuing all the way to measure 56, Walton plays a figure starting with an accent on the & of three, building up to the downbeat of the following measure with three repeated eighth notes. To add to this, he anticipates the chord of the following measure by

⁷⁷ The harmonic effects of these examples are discussed in Chapter Three.

playing it on the & of three in the left hand to accompany the right hand improvised melody. These chords are indicated underneath the staff.

The musical score for Ex. 2.6 *Pensativa*, measures 48-56, is presented in three staves. The first staff (measures 48-50) features chords G^7 , $G^b_{MAJ}7$, $G^{7(\sharp 11)}$, and $G^b_{MAJ}7$. The second staff (measures 51-53) features chords $G^b_{MAJ}7$, $G^{7(\sharp 11)}$, $G^b_{MAJ}7$, and $E^b_{MIN}7$. The third staff (measures 54-56) features chords $E^b_{MIN}7$, $D_{MAJ}7$, A^{b9} , and A^{b9} . Accented notes are marked with a greater-than sign (>).

Ex. 2.6 *Pensativa*, mm. 48-56

Two important things are taking place in this excerpt, both of which are observed frequently throughout Walton's improvisation. One is his use of emphasized off-beats. Playing an accented note in between beats (quarter notes in this example,) especially in a repeated motive, builds tension and creates the feeling of forward motion. The second is the alteration and manipulation of the chord changes, which will be discussed in more detail in Chapter Three.

A culminating use of this approach is found later in his solo on "Jacob's Ladder," in measures 80-96 (Example 2.7.) Measures 80-86 are a series of repeated off-beats tied over to the next beat, played in octaves in a higher register on the piano. In measure 87 (and continuing to 96,) he switches to a rhythmic pattern that is similar to the one found throughout Example 2.6. He

doesn't play on any downbeats through this entire excerpt. It is very rousing and is also a reflection of the melody of the song and the way the rhythm section plays during it. On this particular recording, there are frequent hints at these types of rhythmic patterns in the drums and piano.⁷⁸

⁷⁸ See Appendix B for recording details.

80 G_{MIN}^7 C^7 F^7 E^7 A^7

83 D_{MIN}^7 D^7 G_{MIN}^7 C^7 F^7

86 E^7 A^7 D_{MIN}^7 D^7 G_{MIN}^7 C^7

89 F^7 E^7 A^7 D_{MIN}^7 D^7

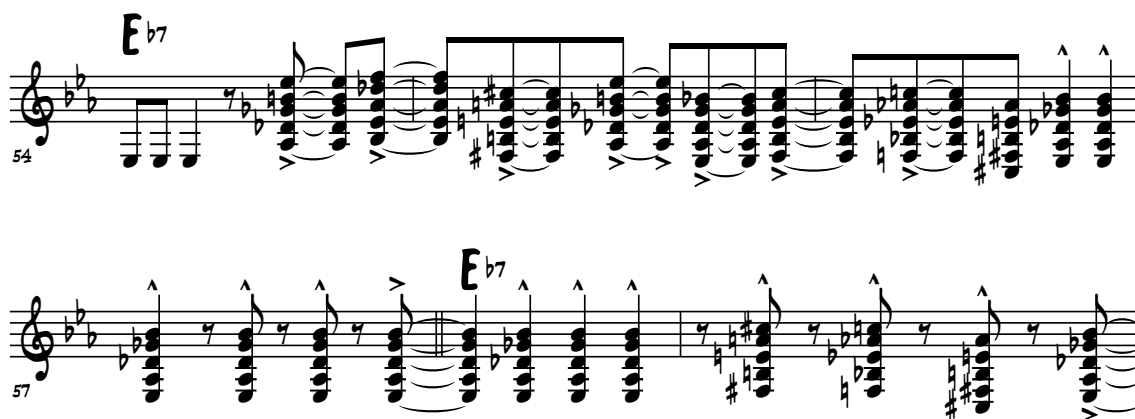
92 G_{MIN}^7 C^7 F^7 E^7 A^7

95 D_{MIN}^7 D^7 G_{MIN}^7 C^7 F^7

Ex. 2.7 *Jacob's Ladder*, mm. 80-96

In his solo on “I’m Not So Sure,” Walton employs this same rhythmic device of repeated off-beats (see Example 2.8.) In measure 54, he begins with

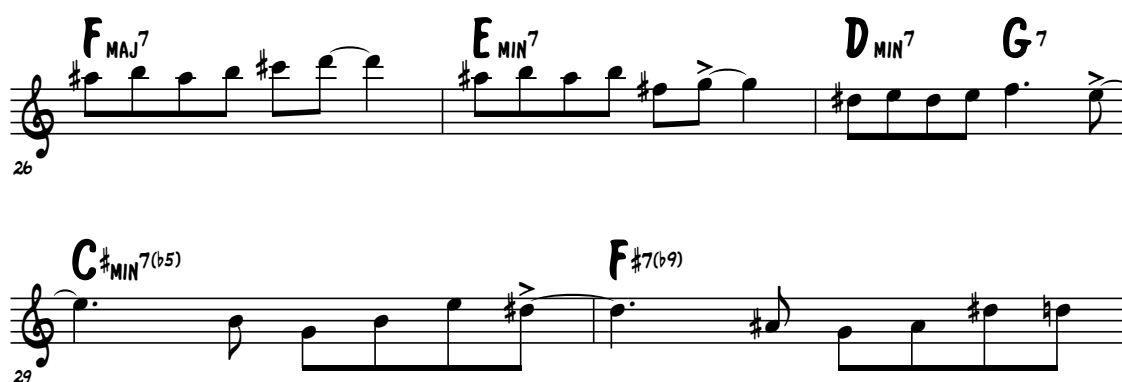
the rhythmic pattern that Example 2.7 starts out with and ends it in measure 56. On beat three of that measure, he begins a new musical idea that is very simple and very effective. Playing three quarter notes, each accented and with some space in between. He then repeats the three-note motive in measure 57, but starts on the & of two so all three notes occur on off-beats. In the next measure, he uses the same device, this time starting on beat two which places the motive back on the beats. He does it again in measure 59, making it a triple recurrence, but starts on the & of beat one so the notes are all on off-beats again. The simplicity of this excerpt (measures 57-59) is what makes it so effective. Not to be overlooked is the way he plays these quarter notes in the time, with a sense of aggressive swagger and authority that can't be communicated in music notation.



Ex. 2.8 *I'm Not So Sure*, mm. 54-59

Walton's solos on the songs "Bremond's Blues" and "Rhythm-a-Ning" have a different rhythmic language because the songs themselves are more bebop in nature. When improvising on songs like this, musicians may use a

more dense rhythmic language with quick moving, eighth- and sixteenth-note oriented lines⁷⁹. This is very different from songs like “I’m Not So Sure” and “Jacob’s Ladder;” which fall into the category of hard bop jazz, which relies more on a funky and soulful groove, “primal sounds, and tonalities of blues, rhythm and blues, folk and gospel idioms.”⁸⁰ Walton’s solos on all four of these songs reflect their underlying subgenre of jazz (bebop or hard bop, in this case,) and his use of repeated rhythmic figures is on a smaller, more cellular scale in the bebop pieces. Even with that observation at the forefront, he still has an affinity for emphasizing off-beats, which is identified when analyzing his solos.



Ex. 2.9 *Bremond's Blues*, mm. 26-30

In Example 2.9, Walton uses a rhythmic motive leading into the & of three. This is repeated twice, with the second time being slightly altered and targeting

⁷⁹ André Hodeir, “Bop,” *Grove Music Online*, *Oxford Music Online*, (online version, accessed 1 October 2016), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/03559>.

⁸⁰ Kenny Matheison, “Hard bop,” *Grove Music Online*, *Oxford Music Online*, (online version, accessed 1 October 2016), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/A2249696>.

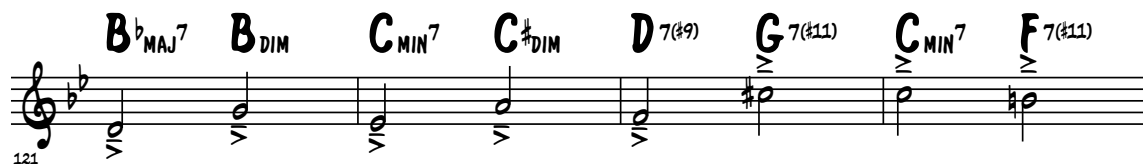
beat three instead of its off-beat. This alteration provides a smooth and efficient way for Walton to transition to the next motive starting on the & of four in measure 28. If he had used the original motive from measure 26, it would have completely changed the effect of the accented & of four. The new rhythmic idea (that begins on the & of four in measure 28) is repeated once and ends the phrase in a clear and succinct way.



Ex. 2.10 *Rhythm-a-Ning*, mm. 105-106

In the above example (Example 2.10,) Walton uses another simple motive that, when repeated, speaks out in the quick tempo of the song, making a strong statement. The short accented quarter notes on beats one and two of each measure punctuate the beginning of a new eight-bar section of the solo. Also notable is that beats three and four are exactly the same (rhythm and pitches) in both measures 105 and 106, but the quarter notes are different and become the important notes in the melodic line.

Measures 121 through 124 (Example 2.11) are perhaps the most clarifying and simple way that Walton could have begun the last phrase of his solo on “Rhythm-a-Ning.” Four measures of accented and long half notes is a fairly uncommon device in a bebop setting and really signifies “this is the end” to the band and to the audience.



Ex. 2.11, *Rhythm-a-Ning*, mm. 121-124

Rhythmic Displacement

Part of the rhythmic language of any style of music is the beats that are emphasized in the motive or phrase. Walton is adept at repeating a rhythmic cell but starting in a different rhythmic location in the measure, displacing the emphasized beat(s). This practice creates tension by making it appear the downbeat of the measure has shifted to another place, and sometimes when the idea is continually repeated and shifted, the motive will come back around to the place in the measure that it started. It can be both overwhelming and exciting to hear as an audience member or as a musician in the band. In this study, this technique will be referred to as rhythmic displacement.

A very simple example of Walton's use of rhythmic displacement is found in measure 37 of "Bremond's Blues" (Example 2.12.) The rhythmic motive consists of two notes, played one after the other with the first being an eighth note. He plays them on beat two, rests for a half beat and plays them again starting on the & of three.



Ex. 2.12, *Bremond's Blues*, m. 37

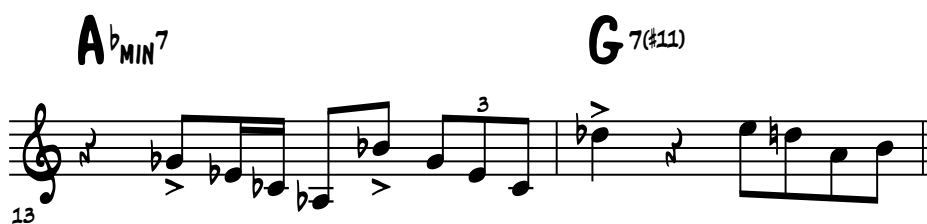
The & of two is emphasized because the set of notes that start there begin on the beat itself. The pair of notes starting on the & of three also emphasize the second note and bring out beat four; this displaces the accented beat within the measure.

In Example 2.13, a more complex rhythmic displacement of the highlighted beat is found in measures 14 through 16 of “Jacob’s Ladder.” Starting on beat four of measure 14, Walton plays a simple triplet, accenting the third note. The accented note is tied over and held for the length of a quarter note and then the rhythmic motive is repeated. The tie shifts the second triplet over, beginning in the middle of beat one of the next measure; this shift causes the accented note to occur on beat two and the pattern is repeated again three more times (he plays it a total of five times,) continually shifting around where the triplet begins and where the accented note falls.



Ex. 2.13, *Jacob's Ladder*, mm. 14-16

This creates a hemiola, which is a device that “consists of superimposing 2 notes in the time of 3, or 3 in the time of 2”⁸¹ and has been used in rhythmic progressions by composers since the baroque period. It creates tension by causing friction between the two metric pulses; jazz musicians incorporate this into their improvisation to do just that – effectively communicate a building up of excitement by playing one rhythm over another. Walton’s use of rhythmic displacement often achieves some form of hemiola, whether it is 2 over 3, 3 over 4, 5 over 4, or another variation. A similar example of this is found in “Pensativa,” measures 63-64.



Ex. 2.14, *Pensativa*, mm. 13-14

In the example above (Example 2.14,) Walton uses a slight variation of a rhythmic motive to cause a displacement of emphasis. The original cell begins on beat two and is an accented eighth note followed by two sixteenth notes, followed by another eighth note. The variation begins immediately after on the & of three and is an eighth note (also accented) followed by eighth-note triplets. The phrase ends with an accented quarter note on the downbeat of measure

⁸¹ “Hemiola or Hemiolia,” *The Oxford Dictionary of Music*, 2nd ed., rev. Ed. Michael Kennedy, *Oxford Music Online*, (online version, accessed 12 October 2016), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/opr/t237/e4832>.

fourteen. This results in the following accented beats: two, & of three, and one (of the next measure). This is essentially a quarter-note triplet, or three quarter notes, being played over the space of four quarter notes (considered a superimposition of 3 over 4.)

The groove the band plays for “Pensativa” is often described as “in-between straight and swing.” It is not one or the other, but incorporates elements of both and the musicians explore the subdivision of each style. For example, in a straight groove, the quarter note is divided into two even eighth notes. A swing groove divides each quarter note into three eighth notes. With a more ambiguous groove, like the one used in this song, both subdivisions can be accessed and openly used. Walton is doing just that in Example 2.14 by playing a straight subdivision on beat two and a triplet subdivision on beat four.

Another excellent example of Walton’s implementation of rhythmic displacement to create a hemiola is found in “Pensativa,” measures 43-44 (Example 2.15.) The motive is actually two small rhythmic cells, the first is four sixteenth notes and the second is two sixteenths and an accented eighth. He plays the motive (both cells) twice, the first time starting on the & of one and accenting the & of three. The second begins on the & of four and accents the & of two in the next measure. The hemiola is created where the small cells begin: & of one, beat three, & of four, and beat two. This is a 3 over 4 pattern. Notice that these notes are also the high notes in their respective cells and the cells that only three notes accent the last of the three.



Ex. 2.15, *Pensativa*, mm. 43-44



Ex. 2.16 *I'm Not So Sure*, mm. 96-99

In measures 96-99 of “I’m Not So Sure” (Example 2.16,) Walton brings out the left hand melody by blatantly playing a hemiola exactly the same as the one found in Example 2.15, this time starting right on beat one. The motive lasts one and a half measures, he then inserts two accented, short quarter notes and repeats the idea again (including the quarter notes.) All of this while playing simple, off-beat oriented rhythms in the right hand.

Walton performs a more extended rhythmic displacement with the same 3 over 4 hemiola in measures 20-27 of “I’m Not So Sure.” Starting on the & of two in measure 20, he plays a motive consisting of the following note lengths: one quarter note followed by an eighth note (Example 2.17.) It is necessary to point out that these are the note lengths, so sometimes the first note is played on an

off-beat and tied to the first half of the following beat, but the lengths don't change. The note that is a quarter note length is always accented.⁸²

Ex. 2.17 *I'm Not So Sure*, mm. 20-27

Syncopation

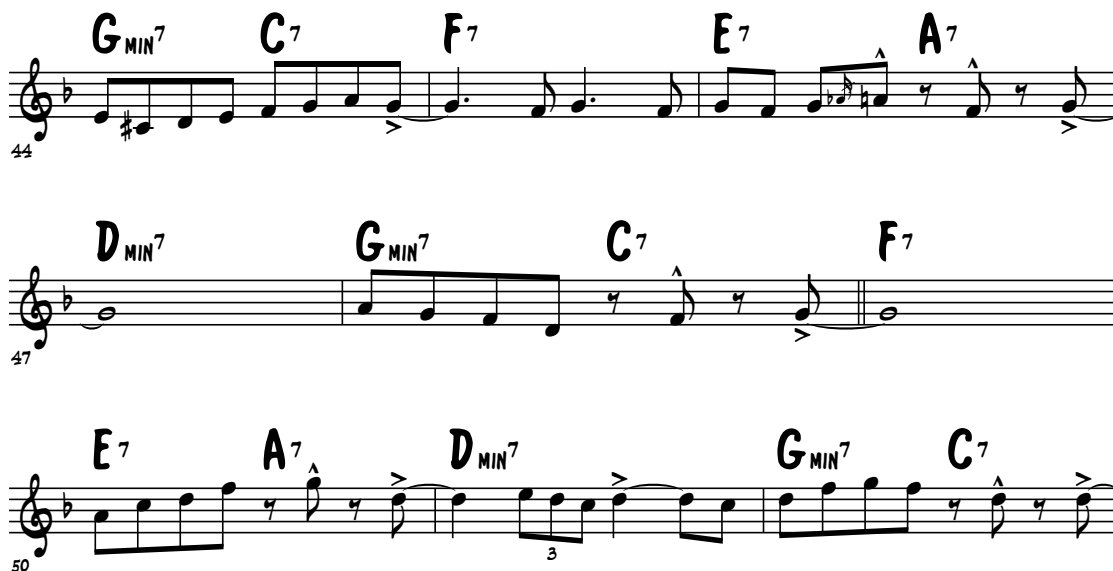
In his book *Forward Motion*, jazz pianist and composer Hal Galper describes syncopation:

...rhythmic syncopation, the musical element that makes jazz, jazz, is the least understood aspect of jazz. Syncopation is the life-blood of the music. It has magical qualities. Of all the inventions of the human mind none can be found comparable. Syncopation is a unique construct that allow individuals to be part of a group experience while at the same time retaining each participant's individuality. In most group endeavors it is usually either one or the other, being either part of a group with a consequent loss [of] individuality or the opposite, where one retains their individuality to the detriment of the total group experience. Only in jazz music,

⁸² The harmonic effects of these examples are discussed in Chapter Three.

through the concept of rhythmic syncopation, do both successfully coexist.⁸³

While it has been evident in the previous examples that Walton uses a lot of syncopation in his playing, it is advantageous to look at some more specific examples (syncopation is referred to more frequently in this study as off-beats.) His solo on “Jacob’s Ladder” is a strong example of this, as he clearly emphasizes the & of four throughout, as shown in Example 2.18. Starting in the first measure (measure 44), he plays an eighth-note line leading into an accented & of four. He does this again in measures 46, 48, 50, and 52, all four of those having the same rhythm and using the & of three to propel into the & of four.



Ex. 2.18 *Jacob's Ladder*, mm. 44-52

He uses a similar concept in measures 116-123 of the same solo; measure 116 leads into an accented & of four which is accented again in measures 117, 118,

⁸³ Hal Galper, *Forward Motion: From Bach to Bebop, A Corrective Approach to Jazz Phrasing*, (Hal Galper and Amenable Music, 2003), 58.

120, 122, and 123. This is referencing the melody of the song, which he quotes a portion of at the end of his solo in measure 123.

116

119

122

Ex. 2.19 *Jacob's Ladder*, mm. 116-123

A phrase found in “Bremond’s Blues” is an example of Walton’s use of an off-beat to end a statement in a clear way. His phrase, from measures 96-98, ends on a strong & of two that is not short but is held long enough to give it rhythmic finality (see Example 2.20.)

96

Ex. 2.20 *Bremond's Blues*, mm. 96-98

CHAPTER III

HARMONIC DEVICES

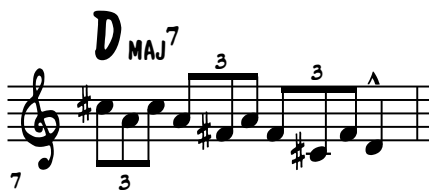
As with his rhythmic vocabulary, Walton has an approach to harmonic interpretation that is fascinating on multiple levels. First, it is surprising how often he interprets the chord changes in a simple manner, addressing them for exactly what they are. Second, when he chooses to more freely interpret the harmony and stray from the written chord change, it is done so very broadly, often relying on both chromatic planing and the use of fully diminished chords superimposed over the harmony of the song. He frequently interchanges a major third for a minor third and vice versa when dealing with both dominant and minor seven chords. Lastly, he is an expert at generalizing one chord over several others and using exciting rhythmic figures to create interest. This is what is called harmonic generalization and it “occurs when an improviser chooses one scale to accommodate two or more chords of a progression.”⁸⁵

The words “changes” and “change” are used to denote the harmony in a given measure and are interchangeable with the words “chords” and “chord.”

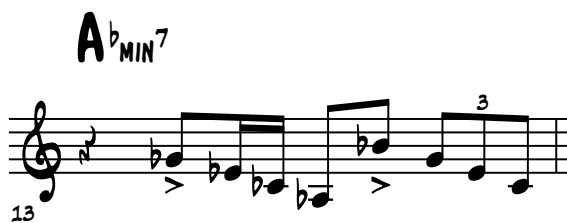
⁸⁵ Jerry Coker, *Elements of the Jazz Language For The Developing Improviser* (Miami: Alfred Publishing Co., Inc., 1991), 45.

They can also be used to infer a specific chord progression, for example “rhythm changes.”⁸⁶

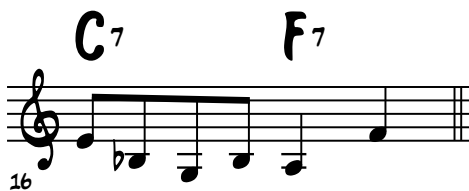
Walton’s solo on “Pensativa” is the earliest recording used in this study; Walton was thirty years old when the album was released and he relies heavily on clearly outlining the chord changes, which can be seen in Examples 3.1, 3.2, and 3.3.



Ex. 3.1 *Pensativa*, m. 7



Ex. 3.2 *Pensativa*, m. 13



Ex. 3.3 *Pensativa*, m. 16

⁸⁶ “Changes,” *Grove Music Online*, *Oxford Music Online*, (online version, accessed 8 October 2016), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/49244>.

In all three of these examples Walton plays only the chord tones of the harmony with one exception: the & of three in Example 3.2, where he plays the ninth degree of the scale, a common color tone used by jazz musicians which reflects the arpeggiated pattern that was set up in the first half of the measure. The chord progression in “Pensativa” moves very quickly and contains a complex variety of chords that move through multiple key centers. When Walton addresses each chord in a simple way, he is expressing a melodic line that helps to define the harmony clearly. Other examples of Walton unmistakably outlining the changes can be found in measures 10 and 24 of this same solo.

This method of interpreting the harmony can also be found in his solo on “Bremond’s Blues.” In measure 52 (Example 3.4,) he outlines a Dmin7 chord and resolves it by addressing the third and root of the G7 chord in the same measure. In measure 53, he clearly plays the chord tones of a C#min7(b5) chord, leaving out the root. This can also be seen in measures 55 and 67 of “Bremond’s Blues.”



Ex. 3.4 *Bremond's Blues*, m. 52-53

Other examples of arpeggiated chords can be found in “Rhythm-a-Ning.”



Ex. 3.5 *Rhythm-a-Ning*, m. 7



Ex. 3.6 *Rhythm-a-Ning*, m. 10

In Example 3.5, his line includes a Dm7 arpeggio that leads into a partial Gmin7 arpeggio. This is one instance where he replaces a major third with a minor third (on the G7 chord.) Example 3.6 is similar in both ways. In the first half of the measure, he arpeggiates a C7 chord (starting on the third and going up to the ninth,) then he ends on an Eb, the seventh of the next chord (F7.) He is choosing to play a major third here instead of minor, making the Cmin7 chord a C7.



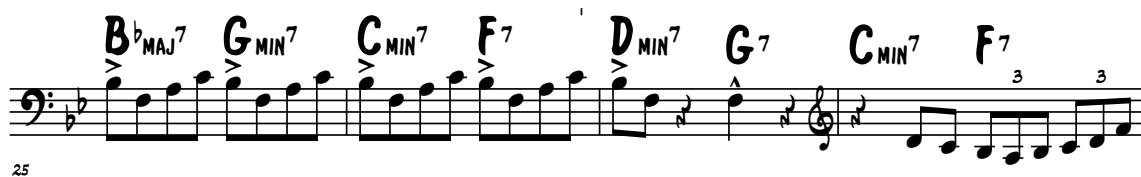
Ex. 3.7 *I'm Not So Sure*, m. 28

Measure 28 of “I’m Not So Sure,” seen above in Example 3.7, is another moment where Walton clearly plays the chords of that measure, which are dominant chords that descend in half steps starting on A7. He plays a melody note (Eb) that fits with all four chords and, in a right-hand chordal approach, adds the third and seventh of each chord to that melody note. With the Eb as a melody note, the chords are altered slightly and become A7(b5), Ab7, G7(#5), and Gb13. This combination of playing the Eb on top of the changes is a representation of the melody of the song and he does it several other times in his solo, in measures 47 and 123.⁸⁷

There are instances of Walton generalizing the harmony in multiple solos that were analyzed for this study, one of them being “Rhythm-a-Ning,” which is a Bb rhythm changes. The term “rhythm changes” refers to “the harmonic progression of any piece based on George Gershwin’s ‘I Got Rhythm,’ but with that progression regularized from 34 to 32 bars.”⁸⁸ The form of the song is AABA, with each section being eight measures long. The chord progression of the first four measures of each A section is I-VI-II-V-III-VI-II-V. While a musician could address all of these chords individually, Walton occasionally chooses not to. An example of this is in measures 25-28 (Example 3.8,) where he plays a Bb major oriented idea and doesn’t specifically address the chord tones of the other changes.

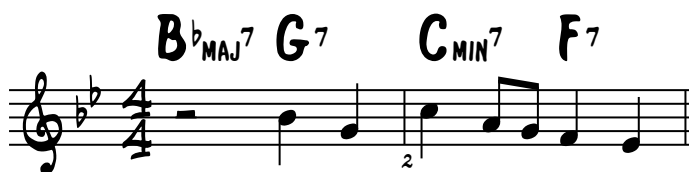
⁸⁷ Full transcription can be seen in Appendix C.

⁸⁸ “Rhythm changes,” *The New Grove Dictionary of Jazz*, 2nd ed. Ed. Barry Kernfeld, *Grove Music Online*, *Oxford Music Online*, (online version, accessed 8 October 2016) <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/J676300>.

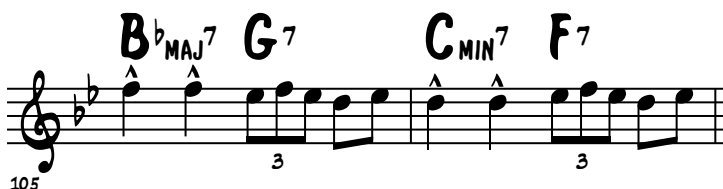


Ex. 3.8 *Rhythm-a-Ning*, mm. 25-28

He also does this in measures 1-2 and 105-106 (Examples 3.9 and 3.10.)



Ex. 3.9 *Rhythm-a-Ning*, mm. 1-2



Ex. 3.10 *Rhythm-a-Ning*, mm. 105-106

Still speaking about the first four bars of the A sections in “Rhythm-a-Ning,” when he makes the choice to address the other chords in the progression, he does so unmistakably. In Example 3.11, he plays an obvious B natural on beat four which is significant because it is the third of the chord (G7) and is not related to the key of Bb major in any way. Playing the note that is a half-step above the tonic of the key is a clear adoption of the G7 and in no way refers to Bb.



Ex. 3.11 *Rhythm-a-Ning*, m. 3

This can also be seen in measure 42 (see Example 3.12) where he demonstrates a definition of the chords. Additionally, this is an example of Walton playing a dominant harmony over a minor seven chord; he plays C7 instead of Cmin7 like he did in Example 3.5.



Ex. 3.12 *Rhythm-a-Ning*, m. 42

Another solo where he uses harmonic generalization is “Jacob’s Ladder;” he uses D minor over the other chords of the song frequently. In Example 3.13, he plays a simple and clear ascending D minor triad over the following chords: E7, A7, Dmin7, and Gmin7.



Ex. 3.13 *Jacob's Ladder*, mm. 10-12

This happens again in measures 50-53 and 57-64. Here Walton uses a D minor pentatonic scale over all of the chords that occur in those eight bars (Examples 3.14 and 3.15.) This is also seen in measures 81-99 of "Jacob's Ladder."



Ex. 3.14 *Jacob's Ladder*, mm. 50-53



Ex. 3.15 *Jacob's Ladder*, mm. 57-64



Ex. 3.16. *Jacob's Ladder*, mm. 3-4

In Example 3.16, he plays an F augmented triad over the following chords:

Dmin7, Gmin7, and C7. Walton's generalization of D minor over several sections of this song indicates that this triad is part of a D minor generalization, but it is D harmonic minor, which has a raised seventh degree instead of the typical lowered seventh in a minor scale.⁸⁹ Harmonic generalization can also be found in measures 109-112 of "Bremond's Blues" (Example 3.17,) where he plays a repeated melody that is diatonic to G major, which is the first chord the melody occurs on.⁹⁰ This G major motive is repeated over the following chords: FMaj7, Emin7, Dmin7, and G7.



Ex. 3.17 *Bremond's Blues*, mm. 109-112

The form of "I'm Not So Sure" is ABAB, the A sections are eight measures long and the B sections are eleven. Harmonically, the entire A section and the

⁸⁹ Percy Scholes, et al, "scale," *The Oxford Companion to Music*, Ed. Alison Latham, *Oxford Music Online* (online version, accessed 1 October 2016), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/opr/t114/e5921>.

⁹⁰ The melodic implications in this example are discussed in Chapter Four.

last four measures of the B section contain one chord: Eb7. This means that a vast majority of the song is this chord and Walton tends to do one of two things over it: he plays Eb minor pentatonic or he uses a device called planing. The notes in an Eb minor pentatonic scale are Eb, Gb, Ab, Bb, and Db. This is important because they all fit within an Eb7 (and therefore Eb mixolydian) tonality except the Gb, which is the lowered third. The choice to lower the third on a major chord in this setting results in what is called a “blue note,”⁹¹ and has a sound that is used frequently in hard bop music.⁹² This use of Eb minor pentatonic can be seen in Examples 3.18 and 3.19.



Ex. 3.18 *I'm Not So Sure*, mm. 50-54

⁹¹ Jeffrey Dean, “blue note,” *The Oxford Companion to Music*, Ed. Alison Latham, *Oxford Music Online*, (online version, accessed 1 October 2016), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/opr/t114/e844>.

⁹² Kenny Matheison, “Hard bop.”



Ex. 3.19 *I'm Not So Sure*, mm. 72-76

Alfred Blatter describes two types of planing in his book *Revisiting Music Theory: A Guide to the Practice*. The first is diatonic planing and is “the process of shifting harmony upward or downward within a key;” the second is harmonic planing, which is “the shifting of a fixed chord structure, upward or downward.”⁹³ Walton uses both of these frequently and they will be addressed in detail in Chapter Four, but it is worth discussing several occurrences in this chapter.

Over the Eb7 sections of “I’m Not So Sure,” when he isn’t playing Eb minor pentatonic, he uses chromatic harmonic planing. Example 3.20 is a representative example of this. He starts by playing an F# and then moves chromatically down to an F. Once on the F, his left hand joins to create a Db major chord between the two hands. He then continues on with both hands, for seven measures, and moves chromatically around. This creates a great amount of tension and discord, so when he ends the phrase on an Eb major chord in measure 27 it is a comfortable and welcome release.

⁹³ Alfred Blatter, *Revisiting Music Theory: A Guide to the Practice* (New York: Routledge, 2007), 218.

20

24

28

E^{b7}

Ex. 3.20 *I'm Not So Sure*, mm. 20-27.

He uses harmonic planing again in measures 81-89 (Example 3.21.) This time he is moving chromatically in diminished chords, first ascending and then descending.

81

83

85

87

E^b7

A⁷ A^b7 G⁷ G^b7

F⁷ B^b7 E^b7

Ex. 3.21 *I'm Not So Sure*, mm. 81-89

This use of planing diminished chords, and hearing them rise and fall chromatically, creates a great dissonance and sense of forward motion and can also be found in measures 54-65 of the same solo.



Ex. 3.22 *Bremond's Blues*, mm. 15-16

This same use of chromatically planning diminished arpeggios is found in “Bremond’s Blues,” measures 15 and 16 (Example 3.22.) He starts measure 15 with a G#dim chord and chromatically moves downward in diminished chords. Just as Example 3.21 shows, he is not addressing the changes when doing this, but is using a shape (in these specific cases, the shape is a diminished chord) to create an effect.⁹⁴

In his solo on *Pensativa*, Walton’s ability to create the feeling of forward motion with harmony is highlighted in measures 48 through 56 (Example 3.23.) When he plays an accented note on the & of three in each measure (discussed in detail in Chapter Two,) he plays the chord of the following measure with it in the left hand.

⁹⁴ Walton’s use of diminished motives will be addressed more deeply in Chapter Four.

The musical score for Ex. 3.23 *Pensativa*, measures 48-56, is presented on three staves. Above the staff, the following chords are indicated: G^7 , $G^b_{MAJ^7}$, $G^{7(\sharp 11)}$, and $G^b_{MAJ^7}$. Below the staff, the following chords are indicated: $G^b_{MAJ^7}$, $G^{7(\sharp 11)}$, $G^b_{MAJ^7}$, $E^b_{MIN^7}$, $E^b_{MIN^7}$, D_{MAJ^7} , A^{b9} , and A^{b9} . The score includes measure numbers 48, 51, and 54.

Ex. 3.23 *Pensativa*, mm. 48-56

In this example, the left hand chords are indicated underneath the staff while the original placement of the changes are above the staff. He is anticipating the harmony almost one half of a measure early and by doing it for so many measures in a row, he is able to create the sensation of the changes shifting forward.

It is evident that Walton's approach to harmony swings from one end of the spectrum to another. He is comfortable addressing the chords directly, but also has the boldness to generalize them, and to play harmonies that are not closely related to them. His choices to use these different devices very clearly reflect the sub-genre of jazz the song falls into. When the song is considered to be from the bebop category, with faster moving harmony, Walton tends to either generalize the harmony, or to play the chords as they are. When playing a hard bop piece, he also uses the generalizing technique, but incorporates harmonic

and diatonic planing to build tension in places that the harmonic rhythm is not moving as quickly. It is clear that when a song has a harmonic progression that moves more slowly, Walton relies on playing ideas that are outside of the harmonic realm of those changes; he also uses a variety of off-beat centered rhythmic motives to create tension and interest, as was discussed in Chapter Two.

CHAPTER IV

MELODIC LANGUAGE

Walton's melodic language consists of the use of a variety of different devices, including harmonic generalization, scalar fragments, and arpeggiation. This chapter will discuss these elements within the framework of two categories: bebop vocabulary and the blues. "The bebop language, through the use of tension and release, outlines the harmony being played behind a soloist."⁹⁵ The blues is a "vocalized music with inflection, nuance, and deep expression" and "can mean a style of music, a feeling, or a twelve-measure form."⁹⁶ In the context of this analysis, the term "blues" will refer to a musical style and feeling.

Bebop Vocabulary

Hal Galper describes the use of tension and release in bebop language as "synchronizing the strong beats of the bar with the strong tones of a chord and the weak beats of the bar with weak tones."⁹⁷ The strong beats are defined as beats one and three and are also called the "on" or "down" beats. Two and four are considered the weak beats, also known as the "off" or "up" beats. Galper labels the root, third, fifth, and seventh as being the strong tones of the chord,

⁹⁵ Corey Christiansen and Tamara Danielsson, *Essential Jazz Lines in the style of "Cannonball" Adderley* (Missouri: Mel Bay Publications Inc., 2002), 4.

⁹⁶ Steve Treseler, *The Living Jazz Tradition: A Creative Guide to Improvisation and Harmony* (Washington: CMA Press, 2014), 104.

⁹⁷ Hal Galper, *Forward Motion: From Bach to Bebop, A Corrective Approach to Jazz Phrasing*, 47.

while the weak ones are the remaining tones – the second (ninth), fourth (eleventh), and sixth (thirteenth.) These non-chord tones will be referred to as “tensions” in this study because they create tension when being played; the chord tones create release.⁹⁸ Jazz musicians often choose to change these tension notes by raising or lowering them, when this happens they are called “altered tensions.”

Jazz musicians use a range of specific devices that aid in the pursuit of playing chord tones on strong beats, many of which are defined and discussed in several books, which will be referenced in this chapter. These books are *Forward Motion: From Bach to Bebop, A Corrective Approach to Jazz Phrasing* by Hal Galper, *The Living Jazz Tradition: A Creative Guide to Improvisation and Harmony* by Steve Tressler, and *Elements of the Jazz Language for the Developing Improviser* by Jerry Coker.

One common element of Walton’s melodic language is his use of a specific ascending arpeggiated shape. This can be seen in Example 4.1, from his solo on “Rhythm-a-Ning.” The figure is mostly seen in measure 111, and is approached by the Eb on the & of four in measure 110. This Eb resolves to the third of the BbMaj7 in measure 111. He arpeggiates up to the ninth of the chord and then plays a BbMaj7 chord that starts on the seventh degree. He plays the exact same motive in measure 39 (Example 4.2,) this time over the chords Dmin7 and G7 (the figure in this example is also approached by an Eb on the & of four.)

⁹⁸ Hal Galper, *Forward Motion: From Bach to Bebop, A Corrective Approach to Jazz Phrasing*, 47.



Ex. 4.1 *Rhythm-a-Ning*, mm. 110-111



Ex. 4.2 *Rhythm-a-Ning*, mm. 38-39

In Example 4.1, this figure is diatonic to the chord of the measure (BbMaj7.) In Example 4.2, it is first outlining the Dmin7 chord, then a Gmin7 chord (starting on the ninth.) He is defining the changes of different chords with the same melodic motive and uses this device again in measures 47-48, but starts on beat two and alters the rhythm slightly (Example 4.3.)



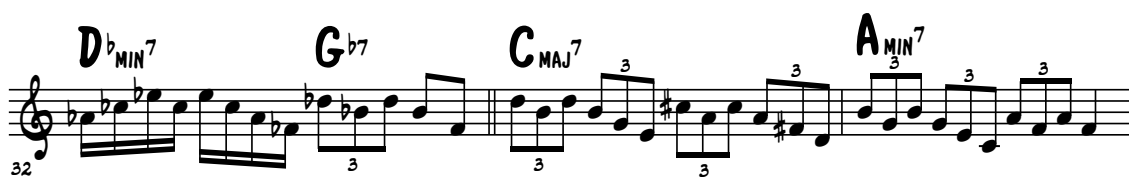
Ex. 4.3 *Rhythm-a-Ning*, mm. 47-48

Walton often arpeggiates the chords by starting on the third and moving up to the ninth, sometimes the lowered ninth (also called the “b9.”) He also does

this in reverse, starting on the ninth and going down to the third. This can be seen in Examples 4.4-4.8.



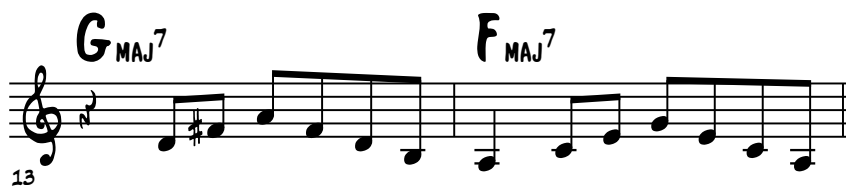
Ex. 4.4 *Pensativa*, m. 25



Ex. 4.5 *Pensativa*, mm. 32-34



Ex. 4.6 *Jacob's Ladder*, m. 6



Ex. 4.7 *Bremond's Blues*, mm. 13-14



Ex. 4.8 *Bremond's Blues*, m. 67

Sometimes he starts with this shape and shifts around, diatonically or harmonically depending on the context. Examples 4.5 and 4.7 demonstrate this.

Similar to this is his frequency in approaching an ascending melodic triad by a half step below, as is evidenced in Example 4.9 from “Rhythm-a-Ning.” Walton plays a C major triad that is preceded by a B; these note choices outline a D7sus chord.



Ex. 4.9 *Rhythm-a-Ning*, m. 17

He does the same thing in “Jacob’s Ladder,” measure 111, by starting in the middle of beat two, and playing an A major triad preceded by a G#. Placing this A major triad over a Dmin7 chord is a sound that Walton relies on in this solo particularly: playing a raised seventh degree on a minor seven chord which creates a harmonic minor sound. This is seen in Example 4.10.



Ex. 4.10 *Jacob's Ladder*, m. 111

See also Example 4.11, where he plays a B minor triad approached by a Bb (over a Gmaj7 chord,) and Example 4.12, where he plays a Db major triad approached by a half step below over a DbMaj7 chord.



Ex. 4.11 *Pensativa*, m. 9



Ex. 4.12 *Bremond's Blues*, m. 107

Another device Walton incorporates into his improvisation is called "CESH," which is an acronym for Contrapuntal Elaboration of Static Harmony.⁹⁹ This means that a musician plays a chromatically moving melody over a single

⁹⁹ Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 61.

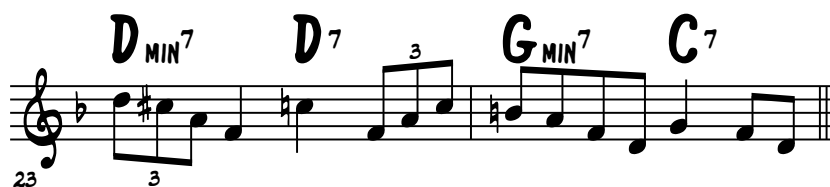
chord to create motion when the harmony might otherwise feel stationary.

Walton employs the use of CESH frequently in his solo on “Jacob’s Ladder,” as seen in Examples 4.13-4.16. In Example 4.13, his CESH starts with an A at the beginning of the phrase and moves chromatically up in half steps, creating a four-note motive with only the top note changing.



Ex. 4.13 *Jacob's Ladder*, mm. 19-20

In Examples 4.14 and 4.15, his CESH is descending:



Ex. 4.14 *Jacob's Ladder*, mm. 23-24



Ex. 4.15 *Jacob's Ladder*, mm. 36-37



Ex. 4.16 *Pensativa*, m. 10

Note that in Examples 4.13-4.16, Walton's use of CESH is focused around an A being the static note, with the chromatic movement going up from there, even over differing chord changes. His use of CESH can also be found in "Jacob's Ladder," measures 104 and 109.

Another improvisational technique used by jazz musicians is quoting phrases from well-known songs by incorporating them into an improvised melodic line in a way that fits with the harmony.¹⁰⁰ These quotes may happen intentionally or on accident, without the musician realizing they are playing a fragment of another song. Walton does this near the end of his solo on "Bremond's Blues," where he quotes a portion of the verse from the song "Swingin on a Star" by Jimmy Van Heusen and Johnny Burke (see Example 4.17.) One unique point of this quote is that Walton states it in measure 109 and then repeats it two more times. The repetition of the melodic motive strengthens it, which strengthens the overall phrase.

¹⁰⁰ Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 68.



Ex. 4.17 *Bremond's Blues*, mm. 109-111

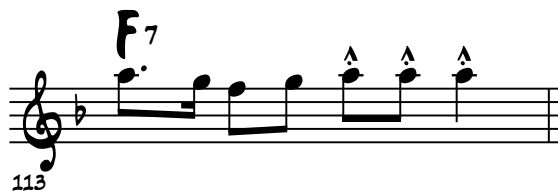
He quotes the jazz standard “Cry Me a River” (written by Arthur Hamilton) in his solo on “Pensativa.” This quote is significant because the opening of “Cry Me a River” is quoted by many jazz musicians and is a fairly significant part of the bebop language.¹⁰¹ Walton quotes it in the first half of measure 40 in Example 4.18.



Ex. 4.18 *Pensativa*, m. 40

Walton plays two different quotes in his solo on “Jacob’s Ladder.” One is found in measure 113 (Example 4.19.) He quotes the melody of the nursery rhyme “Mary Had a Little Lamb,” the rhythm is even quoted with a slight variation on the second note.

¹⁰¹ Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 74.



Ex. 4.19 *Jacob's Ladder*, m. 113

The other is a quote of the Nat Adderley jazz standard “Work Song.” Walton plays the first four measures of the melody, with some slight alterations and ornamentations, in measures 97-100 (see Example 4.20.)



Ex. 4.20 *Jacob's Ladder*, mm. 97-100

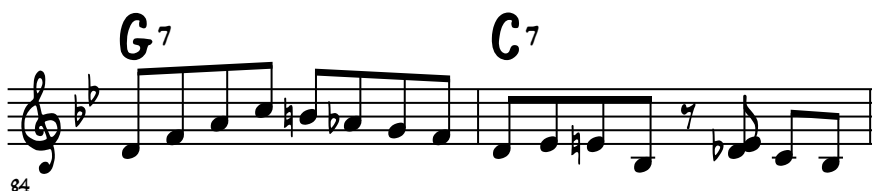
According to Steve Treseler, enclosures are “one of the signature sounds of bebop” and he describes them as being “a series of two or more non-chord tones that proceed a target chord tone a step above and a step below.”¹⁰² See Example 4.21 for two simple enclosures. Starting on the & of two in measure 19, he is targeting a B (the third of the chord) by playing a C above it and then an A and Bb, which chromatically lead into the B.

¹⁰² Steve Treseler, *The Living Jazz Tradition: A Creative Guide to Improvisation and Harmony*, 170.

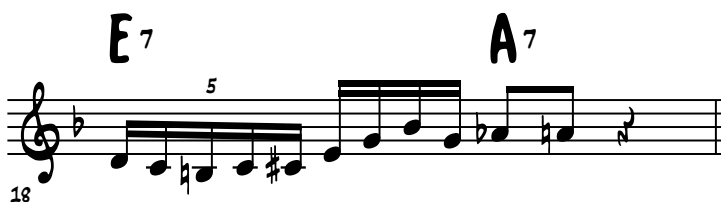


Ex. 4.21 *Rhythm-a-Ning*, m. 19-21

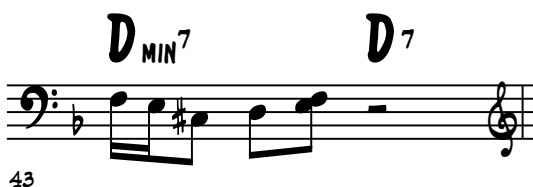
He is also targeting beat one of measure 21, by playing an F, then D, Eb, and E (the third of the chord in that measure.) He plays the same idea (also targeting an E on a C7 chord) in measures 84-85. This is shown in Example 4.22 and starts on the & of four in measure 84.



Ex. 4.22 *Rhythm-a-Ning*, m. 84-85



Ex. 4.23 *Jacob's Ladder*, m. 18



Ex. 4.24 *Jacob's Ladder*, m. 43

Examples 4.23 and 4.24 show two more enclosures, both of which target the root of the chord (A7 in Example 4.23 and D in Example 4.24.) Several more enclosures can also be seen in “Rhythm-a-Ning,” measures 56, 89, 114-115, and 116.

Walton employs the use of chromaticism in two similar ways throughout all the solos analyzed for this study. One is the use of the bebop scales and the other is linear chromaticism. The bebop scale is defined as follows:

...a common scale (major, dorian, or mixolydian, usually) that has one specific chromatic tone (non-harmonic) added, causing the scale to have eight notes, rather than the usual seven...The development of the scale, historically, came about as a result of the need to use an eight-note scale, instead of a seven-note scale, in order to fit a 4/4 time signature ...In other words, the bebop scale will equal four beats, instead of the three and one-half beats that result from using a seven-note scale.¹⁰³

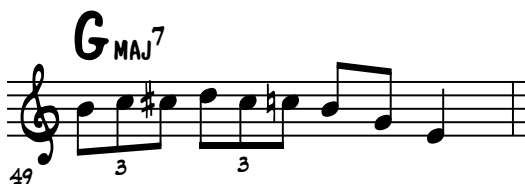
Musicians can use a bebop scale to help accomplish the goal of playing chord tones on the strong beats. One of the most commonly used bebop scales is the major bebop scale, which is a major scale that includes both the fifth and raised fifth degrees. Walton can be seen using this scale in measure 15 leading into measure 16 of “Rhythm-a-Ning” (Example 4.25.) Starting on a Bb, he descends chromatically and by doing so, is able to play the fifth degree of the scale (F) on beat one of measure 16.

¹⁰³ Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 33.



Ex. 4.25 *Rhythm-a-Ning*, mm. 15-16

One of the unique elements of Walton's signature sound is that he frequently uses an alteration of this scale. Rather than including the fifth and raised fifth degrees, he uses the fifth and lowered fifth (or raised fourth) degrees. This can be seen in Examples 4.26, 4.27 (connecting measure 7 and 8), and 4.28 (beat four).



Ex. 4.26 *Bremond's Blues*, m. 49



Ex. 4.27 *Rhythm-a-Ning*, mm. 7-8



Ex. 4.28 *Jacob's Ladder*, m. 111

In Example 4.27, he uses this alternate bebop scale to connect arpeggiated chords.

Another common bebop device is called the “3-b9 lick.” Jerry Coker defines this as “melodic motion from the 3rd of a dominant seventh chord to the flatted 9th of the same chord.” He also mentions that sometimes musicians will ascend from the third to the flatted ninth, other times they will descend from the third down to the flatted ninth.¹⁰⁴

It has already been shown that Walton tends to arpeggiated chords starting on the 3rd degree of the scale and going up to the 9th, this is merely a variation of that, which can be seen in measure 48 of “Bremond’s Blues” (Example 4.29) starting on beat two. He ascends up from the third to the flatted ninth of the D7 chord.



Ex. 4.29 *Bremond's Blues*, m. 48

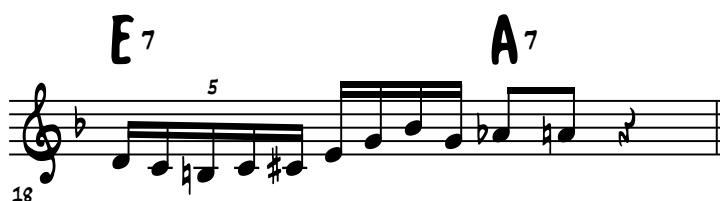
¹⁰⁴ Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 26.



Ex. 4.30 *Jacob's Ladder*, m. 6

In Example 4.30, he plays two 3-b9 shapes and connects them with an enclosure. Starting on beat one, he plays a 3-b9 on the E7 chord, then plays an enclosure to arrive at the third of the A7 chord, which begins another 3-b9 lick. Continuing on, this leads into another enclosure that becomes a major triad (A major) that has been preceded by a half step below. Three different elements of the bebop language used to create a dynamic line that is interesting and defines the chord changes.

He uses the 3-b9 lick again in measure 18 of “Jacob’s Ladder.” He is slightly generalizing the harmony by playing an A7 tonality over the whole measure. He also ends this 3-b9 with an enclosure around the root of the chord (Example 4.31.)



Ex. 4.31 *Jacob's Ladder*, m. 18

In Example 4.32, Walton plays a deconstructed 3-b9 shape. Starting on the third of the chord (beat four of measure 19,) he moves down to the fifth and then arpeggiates up to the flatted ninth. He plays it the exact same way (but in a higher octave) in measure 116 (Example 4.33.)



Ex. 4.32 *Rhythm-a-Ning*, mm. 19-20



Ex. 4.33 *Rhythm-a-Ning*, m. 116

Linear chromaticism is the use of non-harmonic, chromatic tones in a musical line. Sometimes these fit into a bebop scale, sometimes they do not. Walton uses this device frequently, which adds a lot of color and tension to his improvised melodies in addition to helping him play chord tones on strong beats. Example 4.34 shows him playing both ascending and descending chromatic tones in measure 72, followed by an enclosure around the third of the BbMaj7 chord in measure 73.



Ex. 4.34 *Rhythm-a-Ning*, mm. 72-73

In measures 87-89 he plays an ascending chromatic scale (starting on the & of three in measure 87,) which culminates in an enclosure at the beginning of measure 89 (Example 4.35.)

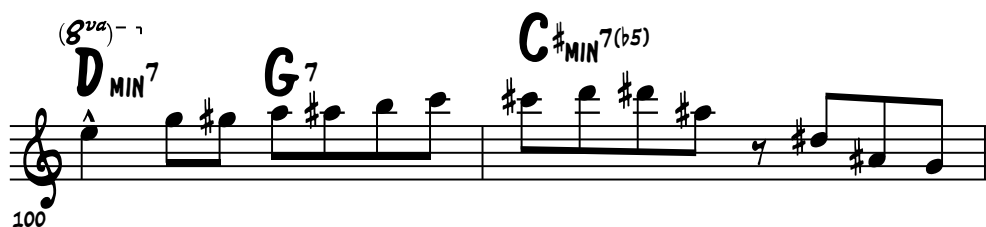


Ex. 4.35 *Rhythm-a-Ning*, mm. 87-89

Measures 68 and 100-101 of “Bremond’s Blues” also contain ascending chromatic scales (Example 4.36 and 4.37.)



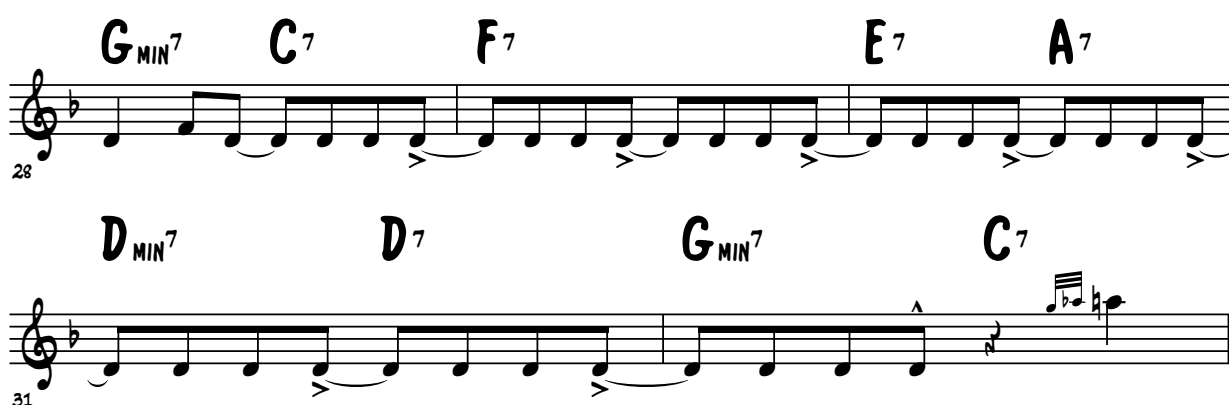
Ex. 4.36 *Bremond's Blues*, m. 68



Ex. 4.37 *Bremond's Blues*, mm. 100-101

Another example of strong linear chromaticism can be found in “Rhythm-a-Ning,” measures 48-50.

Walton frequently would play a single, repeated melody note that fit over multiple chords in his solos; that note would function differently on each chord – sometimes as a chord tone, sometimes as a tension – but always adding intensity by the constant repetition. A clear example of this is found in *Jacob's Ladder*, measures 28-32, (Example 4.38) where he plays a D over the following chords: Gmin7, C7, F7, E7, A7, Dmin7, Gmin7.



Ex. 4.38 *Jacob's Ladder*, mm. 28-32

In “I’m Not So Sure,” Walton uses this technique but adds chromaticism in his left hand to create a counter melody to the right hand repeated eighth notes

(Example 4.39.) He plays a voicing built out of tri-tones (also described as augmented fourths or diminished fifths) and shifts that shape around, using the top note of the chord as a melody. He then plays chromatically moving fifths in the low range of the piano (measures 43-44) before moving back up to the same tri-tone voicings. This section of the solo could be interpreted as if the melody occurs in the left hand and the accompanying figures are in the right hand. Everything about this example shows how to build tension and interest as a musician: chromaticism, interesting off-beat oriented rhythms, and switching the melodic content to the left hand while playing repeated octaves in the right hand.

Ex. 4.39 *I'm Not So Sure*, mm. 41-47

There is a similar example of this in “I’m Not So Sure,” measures 90-103.

A thread found throughout Walton's improvisational language is the use of fully diminished arpeggios that shift around chromatically. Sometimes he starts with a diminished chord that fits the change of that measure or beat and moves chromatically from there. Other times, he is following a shape and changes it to become diminished. In Example 4.40, he begins by arpeggiating an FMaj7 chord (up to the ninth degree) in measure 14 and then alters that shape just slightly to play an ascending G# diminished chord. He continues to move downward chromatically, after one repetition he plays the diminished chords descending but maintains the shape. These diminished seventh chords do not outline or fit the chord changes, but because the shape of a diminished chord is so strong, they create a melody that clearly expresses a specific statement.



Ex. 4.40 *Bremond's Blues*, mm. 14-16

Walton takes this to an extreme to build tension in his solo on "I'm Not So Sure." In Example 4.41, he ends a phrase by playing a descending diminished arpeggio. He uses this to transition into a new phrase that contains a series of chromatically shifting diminished chords. This continues for several measures into measure 87 where he breaks up the rhythmic pattern and plays the chords together rather than arpeggiated, but continues chromatically planing them.

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Blues

The language of the blues contains notes from two different scales: the major blues scale and the minor blues scale.¹⁰⁵ The major blues scale contains both the major and lowered (minor) third. The minor blues scale contains the lowered third degree as well as both the natural and lowered fifth degrees.

Examples 4.42 and 4.43 show these scales in the key of C.



Ex. 4.42 *C Major Blues Scale*



Ex. 4.43 *C Minor Blues Scale*

Both of these scales contain “blue notes,” (discussed in Chapter Three) and when a musician employs the blues scales, they are using those blue notes.

This is something Walton does, particularly in songs that are hard bop in nature.

He plays Eb minor blues and Eb minor pentatonic (as discussed in Chapter Three) over much of “I’m Not So Sure.” Starting in measure 12, he relies on these two scales, even over the other chords of the song (Gb7, F7, and Bb7 in this excerpt.) Example 4.44 shows this.

¹⁰⁵ Steve Treseler, *The Living Jazz Tradition: A Creative Guide to Improvisation and Harmony*, 105.

12

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Ex. 4.44 *I'm Not So Sure*, mm. 12-19

In measure 17, he uses the flatted fifth (A) to lead into the fifth (Bb) as part of a small chordal figure. In measure 18, he pivots between the fourth, lowered fifth, and lowered third in a figure that he plays multiple times in this solo.

48

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Ex. 4.45 *I'm Not So Sure*, mm. 48-54

A variation of that figure is seen in Example 4.45 and he continues on with an Eb minor blues scale until he moves into some chromatic planing. This figure can also be seen in "I'm Not So Sure," measures 70 and 77.

In measures 96-103 of “I’m Not So Sure,” he incorporates the Eb minor blues scale in the right hand, while playing chromatically planing tri-tone voicings in the left hand (Example 4.46.)

Ex. 4.46 *I'm Not So Sure*, mm. 96-103

The combination of these two devices, played with separate rhythmic motives (hemiola and emphasized off-beats,) requires a deep level of musical maturity and finesse; it is evidence of Walton’s skill and musicality, and is a part of his signature sound.

In his solo on “Jacob’s Ladder,” Walton uses the F major blues scale frequently, sometimes over multiple chords as a harmonic generalization. Examples 4.47-4.51 show this.



Ex. 4.47 *Jacob's Ladder*, m. 1



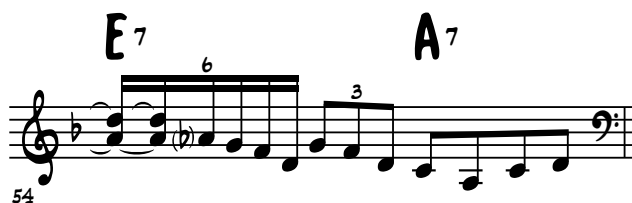
Ex. 4.48 *Jacob's Ladder*, m. 9



Ex. 4.49 *Jacob's Ladder*, mm. 25-27



Ex. 4.50 *Jacob's Ladder*, m. 33



Ex. 4.51 *Jacob's Ladder*, m. 54

In Example 4.52, he plays a simple blues figure over a BbMaj7 chord. He combines both the major and minor blues scales by using the lowered fifth and lowered third.



Ex. 4.52 *Rhythm-a-Ning*, m. 96

Walton employs multiple devices again in measures 74-83 of “Rhythm-a-Ning” (Example 4.53.) He plays a motive derived from the F minor blues scale for measures 74-79, and then shifts it down a half step and plays an Eb minor blues scale motive for measures 80-83. In these measures (74-83,) he combines a minor blues scale with harmonic generalization and chromatic shifting. Other uses of the blues language can be found in “I’m Not So Sure,” measures 71-76 and 104-113.

74

C_{MIN}^7 F^7 D_{MIN}^7 G^7 C_{MIN}^7 F^7

77

F_{MIN}^7 B^b7 E^b7 E_{DIM} D_{MIN}^7 G^7

80

C_{MIN}^7 F^7 D^7 G^7

Ex. 4.53 *Rhythm-a-Ning*, mm. 74-83

Walton is a master of combining different elements of the jazz melodic language to create his own style and sound. He uses many elements of the bebop idiom, but mixes them in with the blues and heavy chromaticism. As with his approach to rhythmic and harmonic devices, his choices differ depending on the type of song he is playing. If the song has faster moving harmony and a quicker tempo, he relies on arpeggiated chords and specific bebop fundamentals like the 3-b9 lick and enclosures. If the song is a groove-oriented, hard bop piece with slower moving harmony, he uses chromaticism and blues language to build tension and create interest. He is also able to mix all of these components together and use them to define the chord changes in a creative and musical way.

Comping and Composition

While the focus of this study is on Walton's improvised solos, a large part of every jazz pianist's playing is how they accompany the other members of the band. This is referred to as comping and consists of a pianist playing chordal accompaniment to provide harmonic, melodic, and rhythmic support.¹⁰⁶ (Other instruments comp as well, but this writing is focusing on the pianist's comping.) Jazz pianists are orchestrators in the band, adding textures, colors, rhythmic stimuli, and dynamic encouragement at all times. The masters of the art of comping are always listening to everything going on in the band – the melody and register of the bass line, the comping in the drums, the pitches and rhythmic choices of the soloist, as well as the overall dynamic levels the band is achieving.

Listening to all of these elements, some obvious and some subtle, the pianist can then make choices about how they would like to enhance the music. Rhythmic comping choices in piano playing are highly important and one of the most effective ways to enrich a soloist's statements. Pianists do this in multiple ways, one of which is to play rhythms that line up with the soloist and/or drummer; this adds a hefty amount of support and solidarity. Other times, they choose to play a rhythm that contrasts with the soloist and/or drummer, which builds tension and heightens intensity, perhaps pushing the other musicians in a direction they might not have otherwise taken. A jazz pianist spends the majority

¹⁰⁶ Robert Witmer, "Comp," *The New Grove Dictionary of Jazz*, 2nd ed., Ed. Barry Kernfeld, *Grove Music Online*. *Oxford Music Online*, (online version, accessed 19 February 2017), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J098100>.

of their time comping for other musicians, which makes their comping approach a large part of their signature style and voice.

Walton's comping contains many of the same elements as his solo voice. A good example of his comping is found in a live video recording of his quartet playing at the Umbria Jazz Festival in 1976.¹⁰⁷ In addition to Walton, the performance features musicians he frequently played with throughout his career: Billy Higgins on drums, Sam Jones on bass, and George Coleman on tenor saxophone. During the song "Naima," George Coleman switches between longer, melody-dominant phrases and textural pedals that build tension with held out notes or busy, repeated figures. To complement this, Walton uses groove-based rhythmic patterns that are an answer to Coleman's more melodic passages. During the pedal sections, Walton uses his signature rhythmic hemiolas that aid in the building up of tension. Another technique he uses during the pedal sections is planing of chords, both diatonically and chromatically. This particular recording is a representation of his comping at large.

Walton developed his own comping technique by listening to how other pianists played and imitating them. He spoke particularly about learning from the way Bud Powell accompanied others:

After I found out how good he [Powell] was as a soloist, I started taking note of his accompaniment, which was quite outstanding, quite definitive. He had a certain style of punctuation that I wanted to utilize. I saw something in that style I could use to good advantage. Sure enough, when I got to New York... I had occasion

¹⁰⁷ Umbria Jazz Festival, "Cedar Walton Quartet – Live at the Umbria Jazz Festival 1976," youtube video clip https://www.youtube.com/watch?v=_E4pe_V__xI (2017), accessed 1 March 2017.

to play with Lou Donaldson one night, and he mentioned that my comp reminded him of Bud Powell. I was very happy with that evaluation because I had really consciously been trying to emulate his comping style.¹⁰⁸

The style of punctuation Walton learned from Powell served him well over the years. Walton also credited his playing with Art Blakey as being influential to his comping:

Art would drive us from the rear, drive us like he was a carriage and we were a team of horses. The pianist, at least when I was with him, really had to be strong; you had to time your playing to be heard over his powerful style... My playing got stronger, because with Art's powerful style I had to get stronger. But [Blakey's volume] was deceptive – he would leave little cracks for you. He had a real keen sense of radar, especially from the piano standpoint... the pianist had to develop that radar so he could get in there and find the holes. And Art would leave the holes, because he was an ex-piano player. I learned how to play during the milliseconds he wasn't playing.¹⁰⁹

The ability to listen that closely to Blakey and adapt on the fly helped Walton hone his accompanying skills and become more than a world-class soloist, he became the complete package. His comping style became a part of the signature sound of the rhythm section in the Messengers, even affecting the way Blakey himself played. Pianist Benny Green played in the Messengers several decades after Walton and noted:

He [Walton] really has the inside track on accompaniment. I would say his sound, his use of register, and his unique time feel were elements that I really tried to embrace when I was with Art. It was very much a part of connecting with Art, calling upon this language.

¹⁰⁸ Arthur Moorhead, "Cedar Walton's Major League Play," *Downbeat*, January 1981, 27.

¹⁰⁹ Alan Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers*, 99.

There were certain beats that Art played that just reeked of Cedar Walton.¹¹⁰

This is a significant statement because it highlights the fact that, after more than twenty years and more than a dozen other pianists had been in the band, Walton's influence was still prevalent in Blakey's playing.

In addition to the admiration Walton's peers have expressed for his comping, he is also viewed by them as one of the most influential composers. Ron Carter mentioned this in an interview: "I don't think [people] understand...how important a composer he is because people still play his songs."¹¹¹ Like his improvisational and comping language, Walton's compositions exhibit specific characteristics, some of which mirror that language. In 2015, pianist David Hazeltine released a tribute album titled *I Remember Cedar*. The album contains almost entirely songs written by Walton (the exception is "Over the Rainbow," one of Walton's favorite songs to play solo) and Hazeltine specifically selected pieces that were

quintessentially Cedar.... Whether it was the way he tweaked standard song form, as on "Simple Pleasure"; introduced unison piano-bass passages, as on "Martha's Prize"; or wove each polytonal chord seamlessly into an elaborate version of one chord.¹¹²

Several of the common threads in his improvisational style also exist in his compositional voice. One of these is the selection of a single melody note or melodic fragment that is repeated over multiple moving chords (see Examples

¹¹⁰ Alan Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers*, 99.

¹¹¹ Ron Carter, personal interview (7 August 2016).

¹¹² Phillip Lutz, "Players: David Hazeltine – Echoes of Walton," *Down Beat – Jazz, Blues & Beyond* 82/2 (February 2015), 18.

4.38 and 4.39); this occurs in songs such as “The Maestro,” “Ojos de Rojo,” and “Bolivia,” among others. Another technique found in both his improvisation and his composing is the use of parallel moving chords (sometimes diatonic, sometimes chromatic) over a pedal. Some of the pieces that contain this are “Cedar’s Blues,” “Firm Roots,” and “Fantasy in D.”

Walton revealed that he enjoyed those moments when people could hear his compositions and say: “They knew it had to be me, it’s very flattering. You do strive for originality, a style of your own.”¹¹³ It’s clear that his style shone through all the elements of his music.

¹¹³ Andrew Stiny, “Telluride Jazz Celebration: You want jazz? From Chuchito Valdes’ steamy timba to Larry Coryell’s ice-cold fusion, fest serves it all.”

CHAPTER V

CONCLUSION

Cedar Walton's sound comes from a number of different factors, which this study has sought to identify and categorize. His musical prowess and command of the instrument are displayed in his ability to utilize multiple musical elements to create the feeling of forward motion and to add a sense of tension and release. He relies on specific devices and fundamentals to do so, but combines them in his own unique way. In an interview about Walton, jazz pianist Benny Green said that "he's always been one of the voices of this music"¹¹⁴ and it is clear upon examination of Walton's improvisation that there is much to learn from him.

His musical maturity and creativity bring life to the music. He was a master orchestrator, utilizing the range of the piano in a way that was uniquely creative. The majority of his melodic content would occur in the middle register of the piano, where the lines really speak clearly; he would use pedal tones in the upper register while planing chords in the lower register to add drama and depth. While some pianists have a tendency to use the higher octaves of the instrument to add intensity near the end of their solo, Walton often goes to the lower octaves

¹¹⁴ JazzTimes, "Pianist Benny Green on Cedar Walton," <https://www.youtube.com/watch?v=tEIWPngnr7k> (2014), accessed 2 October 2016.

and uses strong, punctuated phrases to end his. Another orchestrational choice is the addition of chords (usually in the left hand) to add strength to the end of his solos.

From a structural standpoint, Walton plays longer phrases with small and effective breaths in between. This is an important characteristic to be aware of, because the way a musician phrases their statements is a clear reflection of their musical thought process. Walton's statements indicate that his understanding of the music runs deep, he is living in the moment while thinking ahead and he has a lot to say. An example of this is his playing on the song *Pensativa*: his solo is one chorus long but has an enormous amount of information that clearly reflects the harmony and tells a story.

His ability to improvise bold, clear, and interesting melodies is perhaps his strongest asset. He does this in a compositional way that exhibits a "big picture" outlook. Walton doesn't always feel the need to express every single chord as they occur – instead he takes liberties in the name of musicality and uses harmonic generalization and chromaticism frequently. Combining these two techniques with the blues and bebop language gave Walton the power and command of a musician who was comfortable in a variety of settings, but who still played in his own voice at all times; it gave him versatility within his own boundaries. This is reflected in his compositions as well, as they are recorded and performed by a wide variety of jazz musicians.

The significance of this study is multi-faceted: it provides a resource for any person who is interested in learning about Walton's improvisational language

and how he approached different types of songs, particularly of the hard bop and bebop genres. Another important element is the historical look at his life and interactions with other musicians; a musician's path in life is generally reflected in their musical journey and the two are intertwined. Both of these aspects of the study have had a significant impact on the author, who has been able to dissect and apply elements of Walton's playing to her daily practice and performance, all while feeling a stronger sense of who he was on the bandstand and how he forged his career.

Cedar Walton impacted many individuals throughout his life and this writing only captures a portion of his musical prowess. To get a fuller picture of the depth of his musicality, it would be important to examine more deeply the interaction between Walton's right and left hands, and take an in-depth look at his compositional style and the way he comps for other musicians. These different aspects combined made him the powerful force that he was; Walton left a large musical imprint that invites future discussion and study.

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APPENDIX A
CHORD NOMENCLATURE

Maj7, Maj9, Maj13 – Major 7th chord

7, 9, 13 – Dominant 7th chord

min7, min9, min11, min13 – Minor 7th chord

7sus – Dominant 7th chord with the fourth scale degree in place of the third

7+ or 9+ – Dominant 7th chord with an augmented fifth scale degree

7(b9) – Dominant 7th chord with a flatted ninth scale degree

7(#9) – Dominant 7th chord with a raised ninth scale degree

min7(b5) – Minor 7th chord with a diminished fifth scale degree

dim7 – Fully diminished 7th chord

APPENDIX B
DISCOGRAPHY

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APPENDIX C
TRANSCRIPTIONS

PERSONNEL: CEDAR WALTON (P)
 ART BLAKEY (D)
 REGINALD WORKMAN (B)
 FREDDIE HUBBARD (TPT)
 CURTIS FULLER (TB)
 WAYNE SHORTER (SAX)

PENSATIVA

ARTIST: ART BLAKEY AND
 THE JAZZ MESSENGERS
 ALBUM: FREE FOR ALL
 DATE: FEBRUARY 10, 1964
 LABEL/ISSUE: BLUE NOTE/BLP4170

IN-BETWEEN STRAIGHT/SWING

$\text{♩} = 170$

M.1 e 4:45

The musical score for "Pensativa" is written in 4/4 time with a tempo of 170 beats per minute. The key signature is one sharp (F#), indicating G major or D minor. The score consists of 16 measures, divided into four systems of four measures each. The notation includes various jazz chords and melodic lines with triplets and slurs.

Measures 1-4: Measure 1 has a G^b_{MAJ7} chord. Measure 2 has a $G^{7(\sharp 11)}$ chord. Measure 3 has a G^b_{MAJ7} chord. Measure 4 has a $G^{7(\sharp 11)}$ chord.

Measures 5-8: Measure 5 has a $G^{7(\sharp 11)}$ chord. Measure 6 has a G^b_{MAJ7} chord. Measure 7 has an E^b_{MIN7} chord. Measure 8 has an E^b_{MIN7} chord.

Measures 9-12: Measure 9 has a D_{MAJ7} chord. Measure 10 has an A^b_9 chord. Measure 11 has a G_{MAJ7} chord. Measure 12 has a G_{MAJ7} chord.

Measures 13-16: Measure 13 has an A^b_{MIN7} chord. Measure 14 has a G^7 chord. Measure 15 has a G^b_{MAJ7} chord. Measure 16 has a $G^{7(\sharp 11)}$ chord.

19 G^b_{MAJ7} $G^{7(\sharp 11)}$ G^b_{MAJ7}

22 E^b_{MIN7} D_{MAJ7} A^{b9}

25 $G_{MAJ7(\sharp 11)}$ F^{\sharp}_{MIN7} B^7 E_{MIN7} A^7

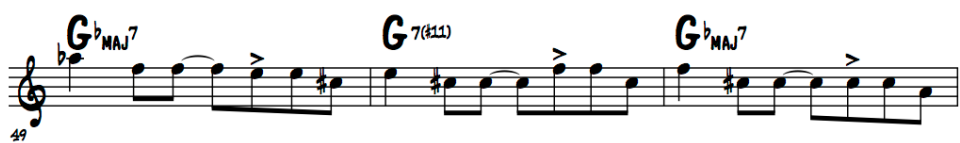
28 D_{MAJ7} A^b_{MIN7} G^7

31 G^b_{MAJ7} D^b_{MIN7} G^{b7} C_{MAJ7}

34 A_{MIN7} F_{MAJ7} B^{b7}

37 D_{MIN7} G^7 C_{MAJ7}

40 B_{MIN7} $E^{7(\sharp 9)}$ A_{MAJ7} G^{\sharp}_{MIN7} F^{\sharp}_{MIN7}



Measures 23-25 of a musical score in B-flat major. The treble and bass staves show a complex rhythmic pattern with eighth and sixteenth notes. Measure 23 starts with a treble clef and a key signature of two flats. Measure 25 is the final measure of this system.

Measures 26-28 of a musical score. Measure 26 continues the previous system. Measures 27 and 28 feature a series of chords: A⁷, A^{b7}, G⁷, and G^{b7}. The bass staff shows a simple accompaniment pattern.

Measures 30-33 of a musical score. Measures 30 and 31 feature chords: F⁷, B^{b7}, and E^{b7}. Measures 32 and 33 show a more complex rhythmic pattern with eighth and sixteenth notes. Measure 33 is the final measure of this system.

Measures 34-36 of a musical score. Measures 34 and 35 feature chords: F⁷, B^{b7}, and E^{b7}. Measure 36 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 36 is the final measure of this system.

Measures 37-39 of a musical score. Measures 37 and 38 show a complex rhythmic pattern with eighth and sixteenth notes. Measure 39 features a chord: E^{b7}. Measure 39 is the final measure of this system.

Measures 40-42 of a musical score. Measures 40 and 41 show a complex rhythmic pattern with eighth and sixteenth notes. Measure 42 features a chord: E^{b7}. Measure 42 is the final measure of this system.

Measures 43-46. The system consists of two staves. The upper staff (treble clef) contains a continuous eighth-note accompaniment in B-flat major. The lower staff (bass clef) contains a melodic line with various chords and rests. Measure numbers 43 and 46 are indicated at the start of their respective staves.

Measures 47-50. The system consists of two staves. The upper staff (treble clef) features a melodic line with chords A⁷, A^{b7}, G⁷, G^{b7}, F⁷, and B^{b7} written above it. The lower staff (bass clef) contains a melodic line with various chords and rests. Measure numbers 47 and 50 are indicated at the start of their respective staves.

Measures 51-54. The system consists of two staves. The upper staff (treble clef) contains a melodic line with chords E^{b7} and G^{b7} written above it. The lower staff (bass clef) contains a melodic line with various chords and rests. Measure numbers 51 and 54 are indicated at the start of their respective staves.

Measures 55-58. The system consists of two staves. The upper staff (treble clef) contains a melodic line with chords F⁷, B^{b7}, and E^{b7} written above it. The lower staff (bass clef) contains a melodic line with various chords and rests. Measure numbers 55 and 58 are indicated at the start of their respective staves.

Measures 59-62. The system consists of two staves. The upper staff (treble clef) contains a melodic line with a chord E^{b7} written above it. The lower staff (bass clef) contains a melodic line with various chords and rests. Measure numbers 59 and 62 are indicated at the start of their respective staves.

Measures 63-66. The system consists of two staves. The upper staff (treble clef) contains a melodic line with various chords and rests. The lower staff (bass clef) contains a melodic line with various chords and rests. Measure numbers 63 and 66 are indicated at the start of their respective staves.





PERSONNEL: CEDAR WALTON (P)
 DAVID WILLIAMS (B)
 BILLY HIGGINS (D)
 BOB BERG (TS)

RHYTHM-A-NING

ARTIST: CEDAR WALTON
 ALBUM: THE MAESTRO
 DATE: DECEMBER 15, 1980
 LABEL/ISSUE: MUSE/MR5244

SWING

$\text{♩} = 318$

M.1 e 3:12

B^{\flat}_{MAJ7} G^7 C_{MIN7} F^7 D_{MIN7} G^7 C_{MIN7} F^7
 F_{MIN7} $B^{\flat7}$ E^{\flat}_{MAJ7} E_{DIM} D_{MIN7} G^7 C_{MIN7} F^7
 B^{\flat}_{MAJ7} G^7 C_{MIN7} F^7 D_{MIN7} G^7 C_{MIN7} F^7
 F_{MIN7} $B^{\flat7}$ $E^{\flat7}$ E_{DIM} B^{\flat}_{MAJ7}
 D^7 G^7
 C^7 F^7
 B^{\flat}_{MAJ7} G_{MIN7} C_{MIN7} F^7 D_{MIN7} G^7 C_{MIN7} F^7

29 F_{MIN}^7 B^{b7} E^{b7} E_{DIM} D_{MIN}^7 G^7 C_{MIN}^7 F^7

33 B^{bMAJ7} G^7 C_{MIN}^7 F^7 D_{MIN}^7 G^7 C_{MIN}^7 F^7

37 F_{MIN}^7 B^{b7} E^{b7} E_{DIM} D_{MIN}^7 G^7 C_{MIN}^7 F^7

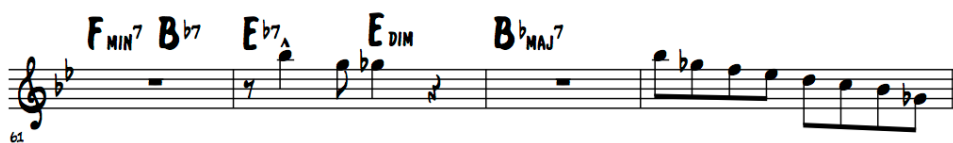
41 B^{bMAJ7} G^7 C_{MIN}^7 F^7 D_{MIN}^7 G^7 C_{MIN}^7 F^7

45 F_{MIN}^7 B^{b7} E^{b7} E_{DIM} B^{bMAJ7}

49 D^7 G^7

53 C^7 F^7

57 B^{bMAJ7} G^7 C_{MIN}^7 F^7 D_{MIN}^7 G^7 C_{MIN}^7 F^7



F_{MIN}⁷ B^{b7} E^{b7} E_{DIM} B^b_{MAJ}⁷
 93

B^b_{MAJ}⁷ G⁷ C_{MIN}⁷ F⁷ D_{MIN}⁷ G⁷ C_{MIN}⁷ F⁷
 97

F_{MIN}⁷ B^{b7} E^b_{MAJ}⁷ E_{DIM} D_{MIN}⁷ G⁷ C_{MIN}⁷ F⁷
 101

B^b_{MAJ}⁷ G⁷ C_{MIN}⁷ F⁷ D_{MIN}⁷ G⁷ C_{MIN}⁷ F⁷
 105

F_{MIN}⁷ B^{b7} E^b_{MAJ}⁷ E_{DIM} B^b_{MAJ}⁷
 109

D⁷ G⁷
 113

C⁷ F⁷
 117

B^b_{MAJ}⁷ B_{DIM} C_{MIN}⁷ C[#]_{DIM} D^{7(♯9)} G^{7(♯11)} C_{MIN}⁷ F^{7(♯11)}
 121

125

B^b7 **E^bMAJ⁷** **E DIM** **F PED** **B^bMAJ⁷**

PERSONNEL: CEDAR WALTON (P)
 DAVID WILLIAMS (B)
 BILLY HIGGINS (D)
 RALPH MOORE (SS)

JACOB'S LADDER

ARTIST: EASTERN REBELLION
 ALBUM: JUST ONE OF THOSE NIGHTS
 AT VILLAGE VANGUARD
 DATE: MAY 10-15, 1994
 LABEL/ISSUE: JAZZ HERITAGE/513804K

FUNKY LATIN

$\text{♩} = 162$

M.1 e 4:08



GROOVE CHANGES TO SWING AT
 BEGINNING OF WALTON'S SOLO



4



6



8



11



14

17 **F⁷** **E⁷** **A⁷** **D^{MIN7}**

20 **G^{MIN7}** **C⁷** **F⁷** **E⁷** **A⁷**

23 **D^{MIN7}** **G^{MIN7}** **C⁷** **F⁷**

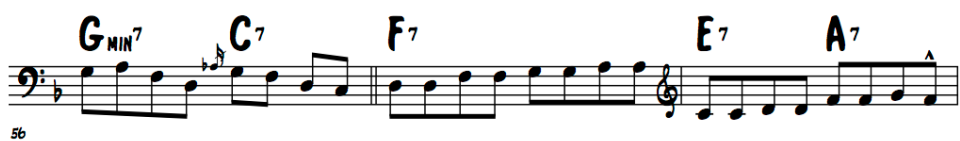
26 **E⁷** **A⁷** **D^{MIN7}** **G^{MIN7}** **C⁷**

29 **F⁷** **E⁷** **A⁷** **D^{MIN7}**

32 **G^{MIN7}** **C⁷** **F⁷** **E⁷** **A⁷**

35 **D^{MIN7}** **G^{MIN7}** **C⁷** **F⁷**

38 **E⁷** **A⁷** **D^{MIN7}**



65 ^(8^{va}) **F⁷** **E⁷** **A⁷** **D^{MIN7}**
STRAIGHT

68 **G^{MIN7}** **C⁷** **F⁷**

70 **E⁷** **A⁷** **D^{MIN7}**

72 **G^{MIN7}** **C⁷** **F⁷**

74 **E⁷** **A⁷** **D^{MIN7}** **G^{MIN7}** **C⁷**

77 **F⁷** **E⁷** **A⁷** **D^{MIN7}**

80 **G^{MIN7}** **C⁷** **F⁷** **E⁷** **A⁷**

83 **D^{MIN7}** **G^{MIN7}** **C⁷** **F⁷**

86 E^7 A^7 D_{MIN}^7 G_{MIN}^7 C^7

89 F^7 E^7 A^7 D_{MIN}^7

92 G_{MIN}^7 C^7 F^7 E^7 A^7

95 D_{MIN}^7 G_{MIN}^7 C^7 F^7

98 E^7 A^7 D_{MIN}^7 G_{MIN}^7 C^7

101 F^7 E^7 A^7 D_{MIN}^7

104 G_{MIN}^7 C^7 F^7

106 E^7 A^7 D_{MIN}^7 G_{MIN}^7 C^7



PERSONNEL: CEDAR WALTON (P)
DAVID WILLIAMS (B)
KENNY WASHINGTON (D)
VINCENT HERRING (AS)

BREMOND'S BLUES

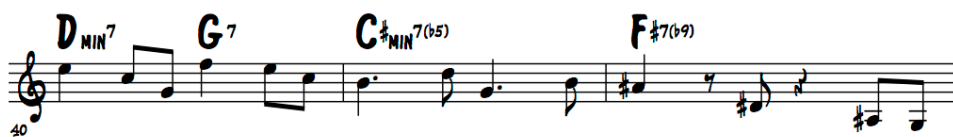
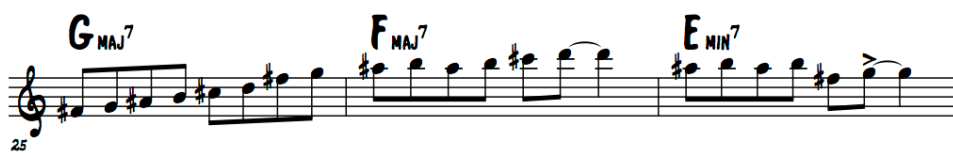
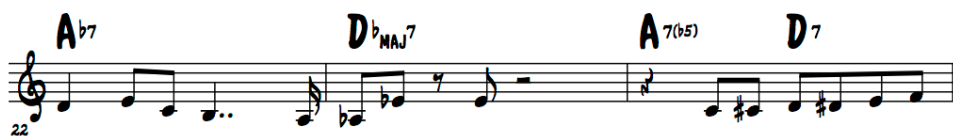
ARTIST: CEDAR WALTON
ALBUM: THE PROMISE LAND
DATE: MARCH 29, 2001
LABEL/ISSUE: HIGHNOTE/HCD7081

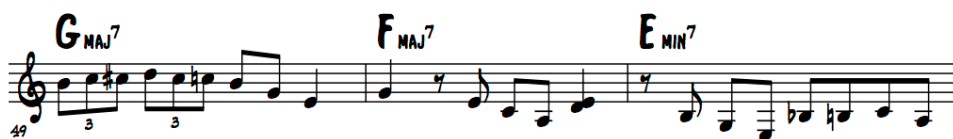
SWING

$\text{♩} = 200$

M.1 e 0:46







67 **F**⁷ **E**⁷⁽⁹⁾ **E**^b**MIN**⁷

70 **A**^b⁷ **D**^b**MAJ**⁷ **A**^{7(b5)} **D**⁷

73 **G****MAJ**⁷ **F****MAJ**⁷ **E****MIN**⁷

76 **D****MIN**⁷ **G**⁷ **C**[#]**MIN**^{7(b5)} **F**[#]^{7(b9)}

79 **F**⁷ **E**⁷⁽⁹⁾ **E**^b**MIN**⁷

82 **A**^b⁷ **D**^b**MAJ**⁷ **A**^{7(b5)} **D**⁷

85 **G****MAJ**⁷ **F****MAJ**⁷ **E****MIN**⁷

88 **D****MIN**⁷ **G**⁷ **C**[#]**MIN**^{7(b5)} **F**[#]^{7(b9)}

91 **F**₇ **E**_{7(b9)} **E**_b**MIN**₇

94 **A**_b₇ **D**_b**MAJ**₇ **A**_{7(b5)} **D**₇

97 **G****MAJ**₇ **F****MAJ**₇ **E****MIN**₇ *8^{va}*

100 *(8^{va})* **D****MIN**₇ **G**₇ **C**_#**MIN**_{7(b5)} **F**_#_{7(b9)}

103 **F**₇ **E**_{7(b9)} **E**_b**MIN**₇

106 **A**_b₇ **D**_b**MAJ**₇ **A**_{7(b5)} **D**₇

109 **G****MAJ**₇ **F****MAJ**₇ **E****MIN**₇

112 **D****MIN**₇ **G**₇ **C**_#**MIN**_{7(b5)} **F**_#_{7(b9)} *8^{va}*

(8^{va})

115 116 117

(8^{va})

118 119 120 121 122

APPENDIX D

INSTITUTIONAL REVIEW BOARD APPROVAL



Institutional Review Board

DATE: June 7, 2016

TO: Kate Skinner, B.S., M.M.
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [892755-3] Cedar Walton: an analytical study of his improvisational style through selected transcriptions

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED

APPROVAL DATE: June 6, 2016

EXPIRATION DATE: June 6, 2017

REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of June 6, 2017.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

Kate -

Thank you very much for your patience with the UNC IRB process. The first reviewer, Dr. Helm, has provided approval based on the revisions and clarifications provided in your second package submission of your application.

I've subsequently reviewed your original and amended materials and am also recommending approval. Please note that all identifiable data should be destroyed three years following the end of data collection and that data should be stored in a secure location until that time. These amended materials should be used in your participant recruitment and data collection protocols.

Best wishes with your interesting research.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.